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"Ni Gusti Raka was utterly lovely and as a bird with golden wings, danced with magic-making fury.

"Sampih moved with incredible virtuosity.

"A large male chorus danced its transformation into an army of monkeys.

"There were the superb playing of the Gamelan; there were gorgeous masked demons and the most glorious dragon in all the world."

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# Musical America

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## City Opera Gives Double Bill Of Bartok And Ravel Works

By RONALD EYER

THE first two of the season's novelties—Bela Bartok's *Bluebeard's Castle* and Maurice Ravel's *L'Heure Espagnole*, both one-act operas—were presented in double bill by the New York City Opera Company on Oct. 2. Both are new to the company. The Bartok work received its first stage performance in the United States on this occasion. Ravel's piece has had other recent performances, though not in New York. The last I can recall was a quite good student production at the Juilliard School of Music in 1936.

The bracketing of these two works is uncommonly felicitous because, while they are worlds apart conceptually, they are contemporaneous in time (circa 1911) and illustrate in juxtaposition the vividly different twentieth-century evolutions of nineteenth-century opera in two sections of pre-war Europe, Hungary and France. The nationalistic contrasts alone are fascinating to observe thus side by side.

Judging by the presentations and the vociferous acclaim of the audience, I would suppose that the City Center has two hits on its hands. *L'Heure Espagnole* is, of course, like money in the bank. It can't lose. Stagewise, it is an eternally dependable musical comedy cliché like *The Marriage of Figaro*, *Don Pasquale*, *The Barber of Seville*, etc., and it is couched in the irresistible wit and opulence of Ravel's orchestra.

Of *Bluebeard's Castle* the Center has made a lavish, animated, eye-catching production number. It is a good show. Whether or not it bears any relation to the opera as Bartok conceived it is quite a different matter. In its true, or Bartok, form, the work is an intense, concentrated and subtly developed psychological study, virtually immobile, of the everlasting struggle between the basically divergent natures of man and woman. The

*Bluebeard* legend is merely a point of departure for this development. The music is early Bartok, completely tonal, usually diatonic and modal. It breaks irrevocably with the Wagner-Strauss era (as does the Ravel, to a lesser extent) by rejecting the set pieces of nineteenth-century opera in favor of a parlando-recitativo style. To this extent it derives from Debussy's *Pelléas et Mélisande*. It does not completely forego the Wagnerian leit-motif and musical label—the most conspicuous example of the latter being the persistent minor second that appears whenever reference is made to the blood with which everything in the castle is more or less bespattered. There are only two singing parts in the opera, *Bluebeard* and his last wife, Judith. The whole musical and psychological drama is cleverly developed in two counter-posed crescendo and decrescendo lines between them. The visual performance consists entirely in Judith's opening of the seven doors, observing with mounting distress what lies behind them, and in her final engulfment behind the last of them.

For understandable, though not necessarily pardonable, theatrical reasons, the City Opera has chosen to blow up and dress up this stark dialogue. Dancers and mimes are introduced. Judith acquires an Inner Self, a dancer dressed like her who ebbs and flows about her, interpreting both her spoken and her unspoken thoughts. The set is a stale-modern skeletal conception in which the doors seemingly stand up by themselves and the things behind them are represented, sometimes surrealistically, by human beings. This extra machinery creaked rather badly at times on opening night, and the tense anticipation before the opening of each door, carefully prepared by Bartok in the music, was all but lost by the flimsiness of the carpentry and the fact that the audience usually could see what was behind the door before it was opened. In addition, the extra people some-

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In *Bluebeard's Castle*, at the City Center: Ann Ayars (left), as Judith; James Pease, as Bluebeard; and Mary Hinkson, as Judith's Other Self

Cosmo-Sileo

## San Francisco Opera Opens Thirtieth Anniversary Season

By MARJORY M. FISHER

San Francisco

WITH opening-night tickets being sold by scalpers for as much as \$30, the thirtieth annual season of the San Francisco Opera opened on Sept. 16 in a blaze of glory, brilliantly colored gowns, jewels, and orchids. The opera was *Tosca*, with Dorothy Kirsten, Mario del Monaco, and Robert Weede in the leading roles.

Under the baton of Fausto Cleva the Puccini score was translated into sonorous sound. Miss Kirsten gave a carefully worked out portrayal, but never once did she get inside the role. It remained a completely external characterization. She had some trouble with the pitch at the start of the *Vissi d'arte* but quickly recovered. When the opera was repeated on Sept. 21 for the Sunday matinee subscribers the soprano was at her vocal best, and she sang magnificently. Her costumes by Valentina did not seem in keeping with the role. On the whole, the audiences responded favorably to her performances.

Mr. Weede's mastery of vocal line and dramatic characterization gave maximum meaning to *Scarpia's* every thought. Not since DeLuca and Scotti has this writer seen so superb a *Scarpia*; in addition, the baritone is now in his vocal prime—more than could be said for his illustrious predecessors when I heard them.

As Cavaradossi Mr. del Monaco made a romantic figure and acted well, appearing much more stagewise than when he made his American debut here a few years ago. He was at his best in the first two acts, particularly in his early scene in Act II, but he did not sing with sufficient dynamic variation in *E lucevan le stelle* or in other places requiring a pianissimo or quiet mood. The Cavaradossi

of the repetition was Eugene Conley, whose performance had the qualities Mr. del Monaco's lacked—and vice versa. Consequently, he was at his best in the third act.

On both occasions Salvatore Baccaloni offered his inimitable Sacristan and Alessio de Paolis his equally inimitable Spoletta. Désiré Ligeti, George Cehanovsky, Winther Andersen, and Dorothy Thronsen proved effective in the other roles.

The following night came *Rigoletto*, with Lily Pons as Gilda, Giuseppe Valdengo in the title role, Jan Peerce as the Duke, and Nicola Moscona as Sparafucile. Pietro Cimara's conducting often sounded like mere accompaniments for Miss Pons, who wore a flattering brunette wig and new costumes. The performance was dull and perfunctory, except for Clara-mae Turner's Maddalena; the impressive voice and appearance of Jan Gbur, making his debut as Montecarlo; and the stage settings.

### Superb Revival of Mefistofele

The night of Sept. 20 brought one of the finest opera productions in memory, a revival of Boito's *Mefistofele*, with Nicola Rossi-Lemeni in the title role. The great bass, who was so thrilling as Boris Godounoff last year, more than fulfilled the enormous expectations based on that appearance. His immensely rich, dramatic voice and magnificent sense of vocal line were exciting to hear, while his extraordinary command of stage action made him seem like the Devil incarnate. His feeling for line and rhythm was as paramount in his stage action as in his singing. In such details as stretching a claw-like hand for alms while disguised as a friar, swirling his bat-like wings, or merely standing still in back of Faust's chair

(Continued on page 19)



Cosmo-Sileo

Singing in the City Opera's production of *L'Heure Espagnole* are, from the left, Luigi Vellucci (Torquemada), Gail Manners (Concepcion), David Lloyd (Gonzalez), Carlton Gauld (Don Inigo), and Walter Cassel (Ramiro)

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## 1952-53 Plans Announced by Several Leading American Orchestras

**T**WO leading American orchestras have scheduled tours as part of their plans for the 1952-53 season. The Boston Symphony will make its first transcontinental tour, beginning on April 20 and continuing for five weeks, and the Chicago Symphony will make a briefer tour of Eastern cities during the first two weeks of March. Orchestras in St. Louis, Montreal, Minneapolis, Los Angeles, and other cities have also outlined their schedules.

On its trip across the country the Boston Symphony will play approximately thirty concerts, traveling south to Atlanta and New Orleans, and west to Los Angeles and San Francisco. The return route touches Denver, Chicago, and Toronto. The orchestra has not previously appeared south of Richmond or in most cities west of the Mississippi. In 1915 the orchestra, then conducted by Karl Muck, went to the 1915 exposition in San Francisco for a series of twelve concerts. As was the case during the ensemble's European tour last spring, it will be conducted by Charles Munch, regular conductor, and Pierre Monteux.

In what are estimated as probably the most extensive plans ever undertaken by an American orchestra, the Boston Symphony will be responsible for about 300 concerts in the twelve-month period beginning Oct. 3. It will give its regular season in Boston and Cambridge; make mid-season visits to Providence, New York, Washington, New Haven, Hartford, Worcester, New London, Northampton, Springfield, Newark, Philadelphia, and New Brunswick; make the transcontinental tour; and appear in the 1953 Berkshire Festival. The Boston Pops Orchestra, an adjunct of the Boston Symphony conducted by Arthur Fiedler, will make a ten-week tour and give its usual seasonal concerts and the post-season Esplanade concerts in Boston.

### Chicago Symphony Tour

The Chicago Symphony's tour will include Boston, New York, and Washington. Outside of its home city, the orchestra will also be heard in Milwaukee, Burlington, Davenport, Des Moines, Peoria, Detroit, and Mount Vernon. Rafael Kubelik will return for his third year as conductor of the 62-year-old organization, which began its season on Oct. 2 and 3. Guest conductors will include Bruno Walter, Otto Klemperer, and Guido Cantelli.

Works of special interest to be performed include Stravinsky's *Les Noces*; Mahler's *Das Lied von der Erde*, with Elena Nikolaidi and Set Svanholm as soloists; and a concert version of *Parsifal*. In *Les Noces* will be Uta Graf, soprano; Carol Smith, contralto; Harold Brindell, tenor; Andrew Foldi, bass; Florence Kirsch, George Schick, Stefan Bardas, and Katza Andy, pianists; and the University of Illinois choral groups. In *Parsifal* will be Margaret Harshaw and Eva Likova, sopranos; Mr. Svanholm; Jerome Hines, Hans Hotter, and Frederick Lechner, bass-baritones; and the Northwestern University choral groups.

Two first performances are scheduled, Roy Harris' *Seventh Symphony* and Ernest Bloch's *Suite Hébraïque*, for viola and orchestra.

Additional soloists will be Irmgard Seefried, soprano; Maryann Filar, Rudolf Firkusny, Myra Hess, Vladimir Horowitz, William Kapell, Constance Keene, Rudolf Serkin, Zadel Skolovsky, and Solomon, pianists; Irwin Fischer, organist; Gerald and Wilfred Beal, Szymon Goldberg, Arthur Grumiaux, Jascha Heifetz, and Isaac Stern, violinists; Pierre Fournier and Raya Garbousova, cellists; and Clark Brody, clarinetist.

Twenty pairs of subscription concerts will be given by the St. Louis Symphony, with Vladimir Golschmann in his 22nd year as conductor. The only guest conductor announced to date is Eleazar de Carvalho. The list of piano soloists includes Mr. Horowitz, Miss Hess, Mr. Serkin, Friedrich Gulda, Aldo Ciccolini, Guimar Novaes, and Nicole Henriot. Mr. Stern, Zino Francescatti, Erica Morini, Michael Rabin, and Toshiya Eto will be the violin soloists.

Otto Klemperer will conduct the opening five pairs of concerts of the 1952-53 season of Les Concerts Symphoniques in Montreal, which opens on Oct. 14 and 15. Artur Rodzinski is scheduled to conduct the last three. Désiré Defauw, permanent conductor of the orchestra, will lead two pairs in January. Victor de Sabata will be the guest conductor in February and Josef Krips in March. Engaged as soloists are Mr. Gulda, Mr. Kapell, and Mr. Firkusny, pianists; and Mr. Francescatti and Arthur Le Blanc, violinists.

### Minneapolis' Fiftieth Year

The Minneapolis Symphony observes its golden anniversary this season. Under the direction of Antal Dorati the orchestra will play the first of its eighteen subscription concerts on Nov. 1. Works requiring vocal soloists scheduled for the programs are Bartok's *Bluebeard's Castle*, with Dorothy Dow and George London; a concert version of Wagner's *Parsifal*, with Margaret Harshaw, Set Svanholm, Marko Rothmuller, and Désiré Ligeti; Kodaly's *Psalmus Hungaricus*, with Robert Rounseville; Walton's *Belshazzar's Feast*, with Kenneth Smith; and Beethoven's *Ninth Symphony*, with Leona Scheunemann, Ann Bomar, David Lloyd, and Kenneth Schon.

The instrumental soloists will be Claudio Arrau, Artur Rubinstein, and Monique de la Bruchollerie, pianists; Vronsky and Babin, duo-pianists; Nathan Milstein, Rafael Druian, Jascha Heifetz, and Zino Francescatti, violinists; and Robert Jamieson, cellist. Eugene Ormandy, who conducted the Minneapolis Symphony from 1931 through 1936, and Dimitri Mitropoulos, who conducted it from 1937 through 1949, will return as guest conductors for one concert each.

On Nov. 13 the Los Angeles Philharmonic will open its 34th season. Eighteen Thursday night, twelve Friday afternoon, and six Friday night concerts are scheduled. Alfred Wallenstein continues as conductor. The list of soloists offers Nicole Henriot, Artur Rubinstein, Rudolf Serkin, Frederick Marvin, and Solomon, pianists; Vronsky and Babin, duo-pianists; Jascha Heifetz, Michael Rabin, Zino Francescatti, and Isaac Stern, violinists; Pierre Fournier, cellist; and Claramae Turner, contralto. Bruno Walter, Victor de

Sabata, and John Barnett, associate conductor, will conduct programs.

In Washington, the National Symphony, conducted by Howard Mitchell, will play two series of ten concerts each in Constitution Hall and a four-concert series in Lisner Auditorium. Bruno Walter will be guest conductor for several Brahms-Mozart programs. To be heard with the orchestra, which opens its season on Oct. 22, will be Agi Jambor, Paul Badura-Skoda, Mieczyslaw Horszowski, Myra Hess, Earl Wild, Léila Gousseau, Claudio Arrau, and Benno Moiseiwitsch, pianists; Joseph Szigeti and Yehudi Menuhin, violinists; Phyllis Curtin and Astrid Varnay, sopranos; Gladys Swarthout, mezzo-soprano; Set Svanholm, tenor; James Pease, baritone; the Howard University Choir; the Washington and Cathedral Choral Societies; and members of the orchestra.

### Guest Conductors in Seattle

Following last year's pattern, the Seattle Symphony will have only guest conductors for its eight-concert season. Arthur Fiedler will conduct the first two concerts. Leading one concert each thereafter will be Maurice Abravanel, Stanley Chapple, Alexander Hilsberg, Alfred Wallenstein, and Milton Katims.

The soloists who have so far been announced included Bonnie Jean Douglas, violinist with the orchestra; Jakob Gimpel and Grant Johannesen, pianists; and Yehudi Menuhin, violinist. The traditional Monday night concerts have been abandoned in favor of five Tuesday night concerts and one each on Monday, Friday, and Saturday nights.

The orchestra will be heard in at least three other Washington cities, in three Standard Hour broadcasts, and in Family Night concerts in outlying neighborhood areas of Seattle. A proposed tour of Alaska was dropped because sufficient funds could not be raised.

The Buffalo Philharmonic, with Izler Solomon as resident musical director, has listed ten pairs of concerts. Guest conductors will be Leopold Stokowski, Milton Katims, William Steinberg, Josef Krips, and Joseph Rosenstock. Benny Goodman, clarinetist; Oscar Levant and Eugene Istomin, pianists; Yehudi Menuhin; the Budapest String Quartet; and Risé Stevens will be heard with the organization. A performance of Mozart's *The Marriage of Figaro* will occupy one program.

The Toledo City Council has appropriated \$10,000 for the support of the Toledo Orchestra for the coming year, in accordance with a law recently passed by the General Assembly of Ohio—a law that enables Ohio cities to contribute up to \$25,000 for a symphony orchestra. Wolfgang Stresemann will conduct the Toledo ensemble in five programs, the first of which is scheduled for Oct. 29. Eunice Podis and Eugene List, pianists; Evelyn Aring, Toledo-born soprano; the Toledo Ballet, directed by Marie Bollinger Vogt; Mack Harrell, baritone; and the Bowling Green State University A Cappella Choir will appear during the season.

Ezra Rachlin, conductor of the Austin Symphony, will be piano soloist in the last of the eight subscription concerts to be given by the or-

(Continued on page 34)



Lawrence Evans

### Evans Affiliates With NCAC as Independent Manager

Lawrence Evans, former president of Columbia Artists Management, Inc., in one of the major changes of recent years in the concert business, has formed Lawrence Evans Management and will be affiliated with National Concert and Artists Corporation as an independent artist manager, according to a joint announcement by O. O. Bottorff, Marks Levine, and Mr. Evans.

One of the founders of Columbia Artists Management 22 years ago, Mr. Evans was an executive there until his withdrawal from the organization last year. He has personally directed the careers of many of the leading artists, including James Melton, Yehudi Menuhin, Helen Traubel, Risé Stevens, Nadine Conner, Alec Templeton, Igor Gorin, Dorothy Maynor, Lawrence Tibbett, Frances Yeend, Helen Jepson, Rose Bampton, Tito Schipa, Nino Martini, Galli-Curci, and many others.

In his new affiliation, which is effective immediately, Mr. Evans will give his personal attention to the development of musical careers and will have at his disposal the aid of the various service departments of the NCAC organization.

### Kirstein To Direct City Center Activities

Lincoln Kirstein has been elected to the newly-created post of managing director of the New York City Center of Music and Drama. In his new position he will formulate and execute policies of the board of directors and co-ordinate the various City Center activities, including those of the New York City Opera, the New York City Ballet (of which Mr. Kirstein is general director), and the New York City Drama Company.

Mr. Kirstein was co-founder with George Balanchine in 1934 of the School of American Ballet. In 1947, with Mr. Balanchine and Leon Barzin, he organized Ballet Society, which the following year became the New York City Ballet.

### Willys-Overland To Sponsor Broadcasts

The Sunday afternoon broadcasts of the New York Philharmonic-Symphony programs will be sponsored during the 1952-53 season by Willys-Overland Motors, Inc. The programs will be carried on the coast-to-coast network of the Columbia Broadcasting System, from 2:30 to 4 p.m., E.S.T. Dimitri Mitropoulos will conduct the opening concert, on Oct. 19.



# Die Liebe der Danae

**The premiere of Richard Strauss's  
last opera reveals a return  
to Wagner, the source of his early style**



Drawing by Milein Cosman

By EVERETT HELM

## Salzburg

THE prospect of a posthumous Strauss premiere is an exciting matter. One thought of Elektra, Salome, Arabella, Der Rosenkavalier, and other masterpieces of this great post-romanticist and wondered whether *Die Liebe der Danae*, his last opera, would also make a place for itself. A thorough look at the piano score had left the strong impression that *Die Liebe der Danae* was not of top quality. Still, the music of Strauss is meant to be heard and to be sung, and no piano reduction can impart more than a fraction of its magic. The performance itself must be the proof.

The world premiere of *Die Liebe der Danae*, on Aug. 14 in the Salzburg Festspielhaus, was a festive and solemn occasion. Both the musical and social worlds were well represented; celebrities and diamonds were everywhere in evidence. Some came because it was the social thing to do. Others were there out of love for the late master—Strauss enthusiasts who had come to pay tribute to his memory. *Die Liebe der Danae* should have been both climax and apotheosis of this year's Salzburg Festival. The fact that it fell short of expectations can only be charged to the composer himself. The scenery, by Emil Pretorius, was good but not stunning. The ensemble of chorus and orchestra, under the baton of Clemens Krauss, was excellent. The stage direction of Rudolf Hartmann was excellent. The solo voices were satisfactory to good. The only really weak spot was the work itself. It is not a *bad* work; technically it is splendid, even masterly. But Strauss must be judged as Strauss, not as John Doe; and for Strauss it is a weak opera, not to be compared with his masterpieces.

## Danae a Plodding Libretto

The story of Danae must be told briefly. The kingdom of King Pollux is in a bad way: the king has nothing but debts and an empty exchequer. His creditors press him, tear his golden throne to pieces, and threaten him with similar treatment. He begs them to hold off a bit, since his emissaries (four kings and four queens) have gone off in search of a very rich husband for his daughter Danae, who has refused to have anything to do with suitors. So ends Scene I.

Jupiter, however, amorous of Danae, has caused her to dream dreams of torrents of gold, and she relates the dream in Scene II. In Scene III, the arrival of Midas' ship is announced with cries of glee from the local citizenry. A servant of Midas, who calls himself Chrysopher ("the bringer of gold"), enters to

bring Danae to Midas. Actually, however, Chrysopher is Midas; the substitute Midas is none other than Jupiter himself, who in return for granting Midas the golden touch demands that Midas allow him (Jupiter) to assume his (Midas') place. Things immediately go awry, however, for Danae falls in love with the real Midas.

In Scene IV, Jupiter approaches on his golden ship, disguised in the golden clothes of Midas. Upon being presented to him, Danae faints, while the real Midas casts tormented, passionate glances in her direction.

The second act takes place in Danae's bridal chamber. Here it develops that the four queens, who greet Jupiter's arrival with sarcasm and coquetry, are no others than Semele, Europa, Alkmena, and Leda—all of whom have had earlier affairs with the god. After vainly attempting to sell their talents to Jupiter again they disappear. Then Jupiter and Midas have it out. Jupiter warns Midas to keep out of his territory, on penalty of forfeiting his magic touch and returning to his former condition of muleteer. When Danae appears, however, Midas forgets himself and kisses Danae, thus turning her into a golden statue. Jupiter reappears, furious, and begs the statue to come to him; Midas implores the gilded Danae to choose the mortal lot. The statue decides for Midas and comes to life. Jupiter condemns them both to the poverty of ordinary mortals.

At this point the work should end, but a third, and anticlimactic, act follows. The first scene shows Danae and Midas on an oriental highway; Danae declares that she does not re-

gret her choice in any way. The second scene shows Jupiter standing in the midst of the remains of Pollux' palace, disgusted with his luck and ready to return to Olympus. Mercury appears with the four queens and induces Jupiter to drink with them, but in the end Jupiter will have none of them. Pollux and the creditors appear; Jupiter assumes the form of Midas again and gets rid of them by producing rain of golden coins. Mercury advises Jupiter to try his luck again with Danae, on the theory that poverty will have made her more receptive.

The last scene is the peak of sentimentality and *kitsch*. Danae, now a happy little housewife, sings a pretty little song as she patters about the poor hut of Midas. Suddenly a stranger (Jupiter) appears and pities her poverty. After a brief inner struggle, Danae renounces temptation, reasserts her love for Midas the muleteer, and presents the god with the last piece of gold she possesses. Jupiter's godlike generosity asserts itself, and he gives his blessing to the love of Danae and Midas—*Die Liebe der Danae*.

The libretto has many weaknesses. The main issue (gold vs. love) is obscured by too much byplay, not to say horseplay. The third act is superfluous. The dialogue often verges on the ridiculous. Yet the story itself is good. The original sketch was by Hugo von Hoffmannsthal, but the "arrangement" of the libretto is the work of a second-rate man, Joseph Gregor. This was Strauss's misfortune, although it is not quite clear why he himself did not sense the libretto's shortcomings.

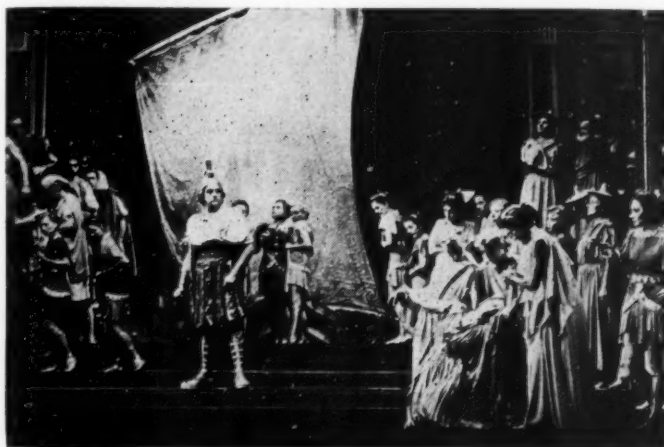
The libretto, however, is not so

bad that a first-class score could not have saved the day. The quality of the music does, in fact, save a good part, even of the last act; Danae's last aria is a moving and inspired piece of music. The same may be said for the second and third scenes of the first act.

The third scene of the first act is perhaps the most impressive, despite its reminiscences of Wagner. The first half is strictly choral, with solo quartet and solo voices superimposed. This music moves with the dignity and effectiveness of a Handel oratorio; it is powerful, direct, and splendidly written for massed voices. Here, for once, the listener is not pounded over the head on every strong beat, for Strauss uses a 5/4 meter that gives an exciting run-on effect. With the exception of this section, however, the meter is almost unbearably square, the phrasing deadeningly regular.

## Few Echoes of the 1920s

In *Die Liebe der Danae*, Strauss returns to the source of his early style—to Richard Wagner. It would be erroneous to say that Wagner's influence appears on every page of the opera; but it does appear at least on every other page. In between are some echoes of the Strauss of the 1920s and some skillful music whose composer would be difficult to name in a guessing game. It is curious that Strauss reverts in his last work to Wagner, or, at best, to his own first opera, *Guntram*. For Strauss expressed himself in his later years as being a converted classicist—a passionate admirer of Mozart, of Greek architecture, of such theatre as Goethe's *Tasso*. Strauss's late chamber music, eminently unsuccessful and, on the whole, un-Straussian, seems to derive its limited vitality directly from Mozart. But the *Ring*, *Tristan und Isolde*, *Lohengrin*, *Tannhäuser*, even *Die Meistersinger*, are represented in the score of *Danae*. One is not quite sure, sometimes, whether Jupiter or Wotan is singing, and occasionally Jupiter becomes Hans Sachs. In the first act Midas and Danae have a scene so like the Siegmund-Sieglinde dialogue in the first act of *Die Walküre* that the listener momentarily expects to hear the sword leitmotiv. The same pair, however, in the second act seem to have wandered into *Tristan und Isolde*, but they quickly wander out again. The four queens might well be confused with the Rhinemaidens, for their vocal writing is straight out of *Rheingold*. Perhaps the most embarrassing parallel is the arrival of Jupiter on his golden ship in Scene IV of the first act; one can almost see and hear *Lohengrin*. The text at this point is "Gegruesst sei Eos! Gegruesst, in Traumen ersöhnter" (Continued on page 6)



Ellinger

Paul Schoeffler as Jupiter and Annelies Kupper (kneeling) as Danae in Act I, Scene 4, of the Salzburg premiere of Strauss's *Die Liebe der Danae*

# Furtwängler's Illness Affects Salzburg Festival

By ERICH JANTSCH

**Salzburg**  
THE 1952 Salzburg Festival was almost devoid of the great moments, the interesting new works, and the dominating artists usually connected with it. It was certainly the least lucky year for the festival since the end of the war. This was partly due to last-minute personnel changes, necessitated by the illness of scheduled artists, and partly for other reasons. That the event still attracted, and satisfied to a good extent, an international audience—including, especially, many Americans—may give evidence of the unique spirit of the festival and of the city in which it is held.

Following the established policy of presenting one contemporary opera each year, preferably in a first performance, the festival offered a world premiere that aroused interest all over the world, but the opera given—Richard Strauss's *Die Liebe der Danae*—can hardly be called a modern work or one that reveals even a few of the general trends in the recent evolution of music. (Everett Helm's review of it begins on the preceding page of this issue of *MUSICAL AMERICA*.)

Wilhelm Furtwängler, who was scheduled to conduct two orchestral concerts and fourteen performances of three operas, fell ill three days before the opening night, and hardly anything worse could have happened to the festival. It has been of inestimable value to have Mr. Furtwängler's services to such a great extent during the past years, but the danger of depending mainly on one artist for the success of a festival became obvious this year.

The conducting of two Mozart operas was turned over to Rudolf Moralt, a regular conductor of the Vienna Staatsoper. One could not expect him to reach the high level set by Mr. Furtwängler and others in previous years, but neither could one expect some of the bad results he achieved in *The Magic Flute*, which was given for the fourth consecutive year in the Felsenreitschule. Without the great conductor, Mozart's melodies were simply lost in the huge space of this unique open-air theatre, though they were sung by such artists as Irmgard Seefried (Pamina), Anton Dermota (Tamino), Josef Greindl (Sarastro), Erich Kunz (Papageno), Wilma Lipp (Queen of the Night), and Paul Schoeffler (Speaker).

## Seefried's Unmatched Susanna

The newly-staged *The Marriage of Figaro*, also conducted by Mr. Moralt, was from the musical point of view a clean and nice performance, no better and no worse than can be seen any time in Vienna. Miss Seefried's unmatched Susanna stole the show (but Elisabeth Schwartzkopf (Countess), Hilde Gueden (Cherubino), George London (Count), and Erich Kunz (Figaro) were all extremely fine Mozart singers. What made this performance outstanding was Herbert Graf's stage direction, which kept the action in continuous motion and reached—especially in the complicated last act—a clearness and transparency that has not been seen here before.

Verdi's *Otello*, also directed by Mr. Graf and repeated from last year, musically suffered least from Mr. Furtwängler's absence. Mario Rossi

conducted with fire and vigor. One of the most thrilling and exciting portrayals of the operatic stage of today was again given by Ramon Vinay as *Otello*. A good-looking, 21-year-old Desdemona, Rosanna Carteri, melted hearts by her portrayal of innocence and her beautiful voice. Mr. Schoeffler's Iago had the power of a strong personality, but also the attitude of a Wagnerian hero rather than an Italian scoundrel.

Don Pasquale, conducted by Mr. Rossi and staged by Oscar Fritz Schuh, was a charming affair. Miss Gueden made a real hit as Norina, a role that should now be added to the list of her very best ones. It was certainly the fault of the festival management, however, that she was so superior to the rest of the cast.

Nine concerts by the Vienna Philharmonic again gave evidence of the beautiful sound and brilliancy of this great orchestra. Ferenc Fricsay, one of the foremost exponents of modern music among conductors, gave fine performances of Gottfried von Einem's *Capriccio* and Bartok's *Divertimento* for Strings. Clemens Krauss excelled himself conducting Strauss's tone poems. Paul Hindemith appeared before the Vienna Philharmonic for the first time and won both the orchestra's and the public's high praise for his interpretations of works by

## Liebe der Danae

(Continued from page 5)  
Strand!" It does not serve to dispel the shades of Wagner.

The declamation of the text is in many passages in the best Wagnerian tradition. Danae, for instance, sings in the first act, Scene III (Example 1).

Although the leitmotiv technique of Wagner is happily not employed methodically, the motive with which the opera opens is used afterwards in many forms and permutations. It is a typically Straussian motive, promising more than the opera fulfills. (Example 2).

Even the waltz-like passages lack the sparkle and verve that might be expected from the composer of *Der Rosenkavalier*. The closest thing to a Strauss waltz that the entire score produces is heard at the beginning of the third act (Example 3).

It is painful to report so unfavorably on *Die Liebe der Danae*. But



Peter Klein as Basilio, Irmgard Seefried as Susanna, and George London as the Count in the first act of *The Marriage of Figaro*, at Salzburg

Handel and Haydn and his own *Sinfonia Serena*. Igor Markevitch, Serge Diaghileff's one-time child prodigy as a composer, has become one of the more promising younger conductors, and his eminent interpretation of Stravinsky's *The Rite of Spring*, well known to European audiences, retained its quality in the Salzburg performance. Mr. Markevitch was considerably less successful in accompanying Claudio Arrau in Beethoven's Fourth Piano Concerto. George Szell, also serving as a replacement for Mr. Furtwängler, concluded the orchestral series with works by Beethoven and Brahms.

The high points of the concerts

this work, even less impressive than its predecessor, *Daphne*, is a weak end to a brilliant career. The composer's creative energy seems to have run out at the end, and *Die Liebe der Danae* seems unlikely to gain a permanent place in any repertoire.

The Salzburg production and cast were good but not exhilarating. Top honors went to Annelies Kupper, whose command of the title role became increasingly more evident as the evening progressed. Danae is, indeed, the only really convincing role in the opera; the others are thankless, largely because they are so poorly characterized. Paul Schoeffler did his best as Jupiter, but he was not brilliant. Joseph Gostic, as Midas, sang with apparent difficulty, missing too large a proportion of notes and giving an over-Wagnerian flavor to the part. Lazzlo Szemere was adequate as Polux, and Anny Felbermayer sang expertly as Xanthe. The four queens were excellent, and the chorus was well trained. Mr. Krauss conducted with accuracy but without vitality.

were set by Rafael Kubelik and Victor de Sabata. Mr. Kubelik, who is re-engaged for the festival each year, conducted Mahler's Fifth Symphony with such supreme musicality and refinement that he really won a battle for Mahler, whose music is still opposed in his own country. Mr. De Sabata, conducting Verdi's *Requiem* on two evenings, summoned all the grandeur and personal power available to him and gave a finished and elaborate performance that could hardly be surpassed in regard to effectiveness. At times it became a great show, but there was never a lack of taste. Elizabeth Schwartzkopf, Fedora Barbieri, Anton Dermota, and Josef Greindl were the soloists.

Some of the greatest chamber-music playing to be heard today was given by Edwin Fischer, pianist; Wolfgang Schneiderhan, violinist; and Enrico Mainardi, cellist. In trios by Mozart, Beethoven, and Brahms they seemed the true successors of the famous Cortot-Thibaud-Casals ensemble.

A fine song recital by Peter Pears, accompanied by Benjamin Britten; concerts by the Stuttgart Chamber Orchestra under Karl Münchinger; and programs by the Koeckert Quartet and the Barylli Quartet should also be mentioned. A solo recital by the promising, but still a little immature young Hungarian pianist Geza Anda introduced an interesting twelve-tone sonata by Rolf Liebermann.

While this year's Salzburg Festival did not always maintain the high standards established in past years, it was quite obvious that the admirable spirit of the institution was still vivid, if somewhat weakened. Next year, with the accomplishment of some inevitable reforms, it should be possible to restore to the festival all its former splendor and glory.

## Third American Visit Planned by English Dancers

LONDON.—The Sadler's Wells Ballet will make its third tour of the United States and Canada in the fall of 1953, under the management of S. Hurok. Scheduled for presentation at that time is Frederick Ashton's new version of the full-length ballet *Sylvia*, which received its premiere in September at Covent Garden.

## Negotiations Under Way To Take City Opera Abroad

Wladimir Lubarsky has been authorized by the chairman of the executive committee of the New York City Center to book the New York City Opera Company for a tour in England, Europe, and South Africa.





# Balinese Dancers Make Initial Appearance In Western Hemisphere

By ROBERT SABIN

A SPECTACLE of intoxicating beauty was revealed to New York on Sept. 16 when the Dancers of Bali and Gamelan Orchestra from the village of Pliatan opened a seven-week season in the Fulton Theatre, in the first visit of a company of Balinese artists to the United States. The originally scheduled four-week engagement was extended first to five and then to seven weeks because of the success of the presentation, and dates for the subsequent tour had to be readjusted.

The writers who have sung the praises of this enchanted island have not exaggerated. For obviously this is a civilization that has not banished beauty from daily life. The dance is magically spontaneous, whether performed by children or older artists, yet it is often elaborate in form and fascinating in its technical subtlety. The music is as rhythmically exciting as American jazz and as sonorously rich as Western symphonic music.

Although dancers and musicians from the village of Pliatan were chosen for this tour, any one of hundreds of other Balinese villages could have furnished a company, for each village trains its own dancers and musicians from childhood, according to religious artistic traditions. The Cultural Department of the Republic of Indonesia could have found no happier way of revealing to the American people the high state of Indonesian culture and the amazing range and variety of Balinese dance and music. The Indonesian government is sponsoring the tour and paying the heavy cost of transportation for the company of 45. Anak Agung Gde Mandera, noted Balinese musician who directed the company from Pliatan that appeared at the Paris Exposition in 1931, is again director of this new troupe.

Since dances are not performed on a stage in Bali, a production had to be arranged to suit the conditions of the Western theatre. This task has been expertly performed by John Coast, an Englishman who is now a member of the Indonesian Foreign Office. Richard Harrison Senie has designed a set representing a temple gate and courtyard and has lighted it evocatively. As the small, gorgeously-clad figures emerge from the shadows of the gate and dance between the two groups of musicians seated at the sides of the stage, and as the exotic timbres of the gamelan set the mood, one could well believe oneself in a Balinese village.

## Costumes Are Sumptuous

The costumes are a chapter in themselves. Woven, dyed, and hand-painted after traditional patterns by artisans of the village of Singapadu and Pliatan, they bewilder the eye with their sumptuous colors, rich textures, and intricacies of design. Yet they are always a part of the dance, never cumbersome or out of keeping. The sarongs and scarves, made by Perti, of Denpasar, Bali, are equally beautiful. The animal figures and masks of Bali have long been famous.

The Barong, a mythical animal that appears in the final dance on the program, would put any Fafrer to shame. This particular figure was made in Singapadu under the direction of Tjokorda Oka. It would send an audience of children into a delirium of delight, as would the elephant and monkey figures.

The most exquisite of the dances was the classical Legong, which is performed only by children. It was danced by three young girls, Anak Agung Oka, Anak Agung Anom, and Ni Gusti Raka, who at twelve is acclaimed as one of the island's finest dancers. The Legong opens with a long solo by the Attendant, who brings two fans for the other dancers. This part is pure dance, with no story content. When the other two dancers appear, the Attendant gives them the fans. The second part tells the story of King Lasem, who has kidnapped a beautiful princess. On the way to battle with her father he is attacked by a bird of ill omen with golden wings, which foretells his death.

The Legong has great formal beauty and exciting dramatic content. It includes one fabulous back-bend which has to be seen to be believed. But its prodigies of technique are completely fused with the flow of the design and the emotional nuances of the dance. These children are consummate artists with innate fluidity, strength, and style. The dance of the bird with the golden wings is a marvel of sinuous grace.

## Sampih's Technical Power

The leading male dancer of the company, Sampih, is a pupil of the famous Mario, of Tabanan, Bali, who has been praised in many books and articles. Sampih is a magnificent artist, and his solo, Kebyar, created by Mario in the 1930s, is comparable in sustained technical power and emotional intensity to any of the great solos of Western dance, in any idiom. Kebyar is a portrayal of the dancer's reactions to the music, which ranges

The twelve-year-old Ni Gusti Raka, backed by another equally youthful colleague Balinese



Barratt's

from playful humor to profound passion and pathos in its moods. Much of it is performed in a deep sit, with the weight resting on the ankles, calves and thighs, sustained in the pelvic region and torso. One must look to such works as Martha Graham's *Cave of the Heart*, and Herodiade, to find passages of similar technical content in Western dance. Not only does Sampih have a body like a steel spring, but his hands and arms are wonderfully sensitive, and his head and neck are as delicately poised as those of a deer.

Tumulingan (Bumblebees), a duet, reflects the charm one finds in so much Balinese dancing. A young girl is enjoying the sweets of honey and flowers when she is interrupted by a youth, who is also eager for sweets. He does not succeed in winning her favor, despite the most ardent persuasion. Ni Gusti Raka was enchanting in this work, and Sampih was a bold and fascinating wooer. Beneath the formalism of the plies and hand-and-arm gestures lurked a mischievous sense of flirtation.

Completely different was the Ketjak, a chorus of the kind that usually accompanies a trance dance. It is based on an episode in the Ramayana in which human beings are transformed into monkeys. Serog, the noted Balinese clown, mimed, as the chorus shouted, whistled, clucked,

hummed, and produced an amazing variety of other sounds, at times resembling an American cheering section. The complex rhythms were mirrored in the swaying figures, the suddenly extended arms, the upward surge of the seated bodies. Serog directed the ensemble while maintaining an uninterrupted series of fantastic poses and gestures. He was as resourceful a master of grotesque pantomime as any of the great European or American clowns I have seen.

## Improvisation and Slapstick

No matter how formal, Balinese dance always preserves something of the freshness and immediacy of folk art. The Djanger, a dance of boys and girls, was pure folk dance in a happy mood. Balinese comic dance has similarities to the commedia dell'arte, particularly in its improvisatory freedom. The Ende, a comic duel, was pure slapstick. But the Baris, a dance playlet based on an episode from the Mahabharata epic, with its heterogeneous cast made up of the warrior Ardjuna, his two attendants, two heavenly nymphs, a Monster, and the God Shiva, had considerable variety of dramatic style. The frail virtue of Ardjuna's attendants when tempted by the nymphs was portrayed in amusing horseplay, but the dancing and miming of Ardjuna and of Shiva had a more serious and beautiful tone. The Monster looked captivating, and the nymphs were two bewitchingly lovely girls.

The sound of the gamelan orchestra is one of the most exhilarating to be heard in all music. The mixture of timbres, with the sharpness of the gongs, the pulsatile richness of the xylophones, and the infinitely varied beating of the drums, literally intoxicates the ear. Balinese music is much more closely related to Western music in its sonorities and formal procedures than Hindu music. Especially interesting is the treatment of themes in augmentation, which enables the listener to realize the contrapuntal ingenuity of the development sections. Within a clear framework and design, a tremendous variety of rhythm, timbre, and figuration is achieved. The two sections of the orchestra were conducted by the drummers, who sat towards the back near the center of the stage.

Each dance was introduced by Winarti Partaningrat, who looked charming, spoke excellent English, and offered interesting and pertinent information in appropriately brief form.



de Marney

Sampih, leading male dancer of the Balinese troupe, in his solo, Kebyar

# Elgar Oratorio Heard In Final Edinburgh Week

By CECIL SMITH

## Edinburgh

THE peak experience of the third and final week of the Edinburgh Festival was a performance given by Sir John Barbirolli and the Hallé Orchestra and Choir of Elgar's *The Dream of Gerontius*. Although this noble oratorio—one of the large choral works most deserving of full-dress revival in the United States—was launched by the Three Choirs Festival at the turn of the century, it is now the beloved possession of every large English choir. Surely it can seldom have been presented as magnificently as it was at Edinburgh.

Those who have not heard Sir John since he was plain John Barbirolli in charge of the New York Philharmonic-Symphony may find it hard to credit the enormous development in his musical sensibility and mechanical skill since that time. This performance of *The Dream of Gerontius* solved all the most difficult problems in the sonorous realm, and moved with a lyric flow and a dramatic power that were extraordinary. Kathleen Ferrier, returned to activity after a period of illness, sang the extensive part of the Angel most movingly (as she did again the following week at Hereford), and William Lewis, a tenor who has sung with the Glyndebourne Opera, gave life and validity to the long dramatic declamations of Gerontius. The Hallé Chorus' singing was a dream of precision and expressiveness, and the orchestra played with the Italianate warmth that has made it the most winning orchestra in England (although it is not the equal in brilliance of the Philharmonia or the Royal Philharmonic).

The night after *The Dream of Gerontius*, Sir John ended the Edinburgh Festival with an almost equally striking performance of Handel's *Messiah*. He has made his own orchestral score, stripping away most of the incrustations of Mozart and other later arrangers and restoring a believably Handelian sound. Refusing to be seduced by the pomposities of Victorian tradition, he kept the music moving at an alert and reasonable pace. Miss Ferrier was a splendid contralto soloist, and Mr. Herbert dealt well with the tenor part—which was more than could be said for the Covent Garden bass Marian Nowakowski, who substituted roughly for the indisposed Frederick Dalberg. Irmgard Seefried, apparently singing the music in English for the first time, was a curious soprano soloist, fresh and pretty of tone but addicted to little Viennese swoonings in her phrasing.

## Grümmen an Ecstatic Eva

The Hamburg State Opera rounded out its six-opera repertoire with a production of Wagner's *Die Meistersinger* that was commonplace apart from the rapturously girlish Eva of Elisabeth Grümmer, who must surely be the best exponent of the part in the world today. (Personal note to Rudolf Bing: What were you thinking of to pass her by when you imported an Eva for your Meistersinger revival last year? She is by no means an obscure artist. Sir Thomas Beecham did not overlook her when he cast this opera for Covent Garden. Nor did the management of La

Scala.) Peter Anders was a stuffy Walther, Otto Edelmann an ordinary Sachs, and Gottlob Frick a plodding Pogner. Leopold Ludwig conducted with rather brutal efficiency, and nothing sounded lovely except when Miss Grümmer sang.

The much-praised Stuttgart Chamber Orchestra, conducted by Karl Münchinger, made its British debut in a series of four morning concerts that included the six Brandenburg Concertos of Bach, as well as divers other works ranging from Pergolesi to Hindemith (Five Pieces for String Orchestra). I found it an admirably co-operative ensemble, schooled to a cohesive stylistic outlook and attractively disdainful of mere external brilliance. Despite his fidelity to the scoring I thought Mr. Münchinger's attitude toward Bach tinged with a romanticism that frequently suggested meanings I do not think Bach intended. But the group is an admirable one, and it is helping to restore the standards of performance on the European continent, where, with only a few exceptions, the orchestras tend to take their jobs too casually.

## The Ballet Groups Appear

Three ballet companies—one each week—appeared at Edinburgh. The Sadler's Wells Theatre Ballet came there for the first time, presumably as a reward for the relatively successful completion of its American tour. The sole new item in its programs was John Cranko's *Reflection*, danced to a score by the up-and-coming John Gardner. The ballet, Cranko's most mature achievement so far, is a representation of the evil effects of destructive love, based on the Narcissus-Echo legend. Narcissus teaches Echo to imitate him in every way. In the end he finds her an intolerable burden. He destroys her—or so he thinks; but actually he destroys himself. Cranko's dance designs are inventive and varied, departing from classical formulas more daringly than most English ballets do. Much of the movement is genuinely expressive, though at times the choreographer seems to run out of grown-up ideas and falls back in adolescent fashion on stunts and athletic feats. Gardner's score is well fashioned, but a bit heavily Hindemithian in tenor. Its prevailingly angry tone damages the lyrical episodes of the ballet. Elaine Fifield danced meltingly as Echo, and David Poole revealed considerable theatrical power as Narcissus. A young "discovery," Keith New, provided handsome costumes, but his settings were a mish-mash of conflicting styles.

The New York City Ballet, occupying the Empire Theatre in the second week of the Edinburgh Festival, had an opportunity to annoy a further segment of the British public with Jerome Robbins' *The Cage* and to win it back with George Balanchine's revision of *Swan Lake*. Maria Tallchief, whose absence from all but a few performances in the seven-week London season caused unfavorable comment, returned for the Edinburgh engagement, but Janet Reed and André Egleyevsky did not, and at the last moment Mr. Robbins was kept in the United States by a leg injury. Two works new to Britain were advanced at Edinburgh—the Frederick Ashton, Arnold Bax, and Cecil Beaton ballet *Picnic at Tintagel*, which found



Karl Münchinger



Sir John Barbirolli

Diana Adams dancing as beautifully as she ever has in her life, and Balanchine's *Tyl Ulenspiegel*, in which Hugh Laing successfully took over the title role on a week's notice.

The last of the three groups was the Grand Ballet du Marquis de Cuevas, whose standard of performance has improved immeasurably since its American visit season before last. The company brought along three novelties. The Prisoner of the Caucasus, choreographed by George Skibine, the company's leading male dancer, to Khachaturian's Gayne music, was a stultifying attempt to provide a substitute for Prince Igor; it was, however, well danced by the dashing male contingent of the company (by far its better half) and, within the circumscription of an imitation-Scheherazade role, by Rosella Hightower.

Miss Hightower's phenomenal growth in lyric line was better demonstrated in her own composition, *Scaramouche* (to music from the scrap-bag of early Sibelius). As a young wife lured away from her husband (John Taras) by an irresistible gypsy (Mr. Skibine), with the encouragement of a gigolo who was unnecessary to the plot (George Zoritch, back in circulation and dancing stylishly), Miss Hightower worked the ballerina's miracle of transforming nonsense into touching art.

The third novelty, handsomely dressed and neatly patterned with sixteenth-century Portuguese elements, was Ana Ricarda's *Dona Ines de Castro*. Works by Balanchine also figured in the repertoire; it was interesting, if not in every way satisfying, to see *Concerto Barocco*, *Night Shadow*, and *Pas de Trois* danced by a company with more conventional balletic come-on and less abstract devotion to art than the New York City Ballet. The other items in the De Cuevas list were *Tarasiana*, a trifling *pas de deux* made by Taras, the company's ballet-master, for Miss Hightower and Serge Golovine (who always seemed to start off brilliantly and get tired before he was through); and Miss Ricarda's familiar *Del Amor y de la Muerte*. The De Cuevas company was the only one with a satisfactory orchestra. The Sadler's Wells orchestra was bad enough, but it was a crushing experience to hear the Scottish National Orchestra—which functioned in the pit for the New York City Ballet—endeavoring to cope with Stravinsky's *Basle Concerto* when *The Cage* was danced.

## Back to London

I am still as uninformed about Scottish orchestras as I ever was, except for this off-center appearance of the Scottish National Orchestra. This group played one concert in the festival, under Walter Susskind; and the BBC Scottish Orchestra, conducted by Ian Whyte, also played one, in which Mr. Whyte presented his own tone poem *Marmion* and Erik Christholm's *Violin Concerto*, played by Max Rostal. I had to be elsewhere

on both nights. From the reliable comments of others, I gather that the two Scottish orchestras still have a considerable path of development ahead of them. This fall Karl Rankl, one-time musical director of Covent Garden, takes over the Scottish National Orchestra.

Back in London, after the Three Choirs Festival, I went to see the Sadler's Wells Opera production of Tchaikovsky's *Eugene Onegin*. Slavic passion was absent from a performance that would have been soporific without the unexpected appearance of Victoria Elliott as Tatiana, in place of Amy Shuard, who was suddenly indisposed. Miss Elliott, a Newcastle soprano whose whole operatic experience was with the Carl Rosa company until she came to Sadler's Wells last winter—is quite the most exciting younger British soprano I have yet encountered. She has the vocal timbre and the instincts of a genuine *spinto*, and the remaining defects in her generally impressive vocal delivery she should be able to eliminate without much trouble. Both in *Eugene Onegin* (which she had not sung before) and in *Madame Butterfly*, in which she appeared the very next night, she seemed to me to be an artist of international potentialities, although she clearly needs another season or two of preliminary routing as well as some intelligent coaching in acting.

## Flagstad Magnificent

Kirsten Flagstad's performance as the tragic Queen of Carthage in Purcell's *Dido and Aeneas* at the tiny neo-Elizabethan Mermaid Theatre was dealt with here a year ago, but I cannot resist adding a word of personal enthusiasm. Nothing she has done in larger format and in full-sized opera houses has surpassed the simple sincerity of her *Dido*; those of us who were fortunate enough to hear her poignant delivery of the final chaconne, "When I am laid in earth," will be telling of it to our grandchildren.

Note on next year's Edinburgh Festival: The three-week session will take place a week later than this year, from Aug. 23 to Sept. 12. The Glyndebourne Opera, absent this year, will return to give the first production in Britain of Stravinsky's *The Rake's Progress*, (with Carl Ebert as stage director as Osbert Lancaster, whose designs for the Sadler's Wells Theatre Ballet production of *Pineapple Poll* were seen in America, as designer) and two operas from the past repertoire that will not be given in Glyndebourne in 1953—probably Rossini's *Cenerentola* and Mozart's *Idomeneo*. The visiting orchestras will be the B.B.C. Symphony, under Sir Malcolm Sargent; the Rome Radio Orchestra, under Fernando Previtali and Vittorio Gui; and the Vienna Philharmonic, with Bruno Walter if he is willing to come. Eminent violinists will be invited to take part in a cycle entitled *Four Centuries of the Violin*, which will celebrate, in passing, the third centenary of the birth of Corelli.



# Porgy and Bess Begins European Tour in Vienna

By MAX GRAF

## Vienna

It has long been the wish of the Vienna Staatsoper to include George Gershwin's *Porgy and Bess* in its repertoire, which is designed to encompass all of the most representative works of the literature, and no other American opera has seemed so close to the soil, so expressive of the temperament of the people, so redolent of the atmosphere of the country as *Porgy and Bess*. Until now this desire could not be fulfilled, because Gershwin's heirs have, with few exceptions, followed his wishes that *Porgy and Bess* should be performed only by Negro artists, since the opera portrays scenes of Negro life in Catfish Row in Charleston. When a new American production, using Negro singers, was organized by Blevins Davis and Robert Breen and became available for a European tour, the Staatsoper invited the company to open the tour in Vienna. After six performances here, beginning on Sept. 7, the troupe visited Berlin, Paris, London, and other music centers.

The performance on Sept. 7 provided a gala opening for the new music season in the Austrian capital. The Vienna Staatstheater in the Volkstheater was filled with a brilliant audience. Not only were the representatives of the American colony there in full force, but also many of the leading figures of Viennese political and cultural circles, including President Theodore Koerner, Chancellor Leopold Figl, several government ministers, and the presidents of many Vienna music societies, schools, and art institutes.

We knew how the Americans in Vienna would receive Gershwin's popular opera. The melodies, such as *Summertime*, *I got plenty o' nuttin'*, and the love duet, *Bess, you is my woman now*, are as familiar to them as the Negro sections of their cities. The Negro is no stranger to Americans. He is an American, part of America's history, and an integral

part of American life and art. But to the Viennese this opera presented a new world. Furthermore, the Vienna opera public, extremely conservative, might easily have been disturbed by a work that is so spontaneously realistic and contains not only tender and emotional but also brutal elements in its dramatic and musical texture. The strong naturalism of the passions, the portrayal of life on the streets in the South, with the people shouting from window to window, laughing, and gesticulating freely—all this was bound to be startling to Vienna. One could not help feeling some concern about how the opera would be received.

## Performance Grips Audience

But all this perturbation disappeared the moment the curtain rose and we saw the excellent ensemble on the stage. A warm breath of life blew over the footlights. The humanity of the gay and passionate episodes gripped the audience. The performance was full of life and movement, and Robert Breen's direction made it appear completely real. Wolfgang Roth's scenery, designed after paintings by the Negro artist Horace Pippin, seemed to be a characteristic picture of Catfish Row.

William Warfield took the role of Porgy, the cripple with a loving heart. He made DuBose Heyward's character extraordinarily vivid, with his warm personality and superb voice. His Porgy was lively, yet touching, simple, and unspoiled.

Leontyne Price imbued the figure of Bess with fascinating feminine charm. Not only did her voice sound beautiful, but she exerted an erotic spell that gripped the audience. Cab Calloway made his debut as an opera singer in this production, having previously won fame as a jazz pianist and band leader. His talent for comedy made the character of Sportin' Life highly amusing. Helen Thigpen, as Serena, sang very beautifully. Georgia Burke's Maria was a striking stage figure. In fact, the whole cast, which numbered 45 (not counting Porgy's goat), was extraordin-



William Warfield and his wife, Leontyne Price, as Porgy and Bess in the production of Gershwin's opera touring in Europe

arily capable and life-like. Even minor characters like the street vendors crying their wares received bursts of applause, so imaginatively had the roles been worked out. The ensemble was flawless. Despite the spontaneity of the action, the solo parts and the choruses, which had been prepared by Eva Jessye, were consummately blended, as the street life of Charleston was revealed with all its jests, scuffles, gambling, and scenes of mourning.

Alexander Smallens was the excellent conductor. He conducted *Porgy and Bess* at its first performance, in Boston in 1935, and he knew every nook and cranny of the Gershwin score, filling the performance with nuance.

The success of the performance was assured at the end of the first act. At the close of the opera, the singers, who had poured their hearts and souls into the work, were overwhelmed with ovations.

## Ballet Theatre Opens

By ROBERT SABIN

BALLET THEATRE was in brilliant form for the opening on Sept. 25 of its three-week season at the Metropolitan Opera House. The most beautiful dancing of the evening was achieved by Alicia Alonso, who was exquisite in *Les Sylphides* and nothing short of magnificent in the *Black Swan pas de deux*, with Igor Youskevitch as a gallant partner. But there were other memorable performances, notably those of Mary Ellen Moylan and John Kriza in *Les Demoiselles de la Nuit*. A special attraction was the appearance of Tatiana Riabouchinska and David Lichine as guest artists in a revival of Lichine's *Graduation Ball*. Ballet Theatre reserved its other celebrated guest artist for this season, Alicia Markova, for a performance of *Giselle* on Sept. 26.

The evening began with Fokine's *Les Sylphides*, the work with which Ballet Theatre launched its memorable career on Jan. 11, 1940, in the Center Theatre. The corps was in far better condition than it was last year. Miss Alonso's elevation was exciting in the *Mazurka*; she danced the *pas de deux* with Royce Fernandez in shimmering style; and her *bourees* near the close of the ballet were incredibly rapid and even. Although he was a bit self-conscious and mannered, Mr. Fernandez danced with a clean, precise technique and refinement of style that marked him as a genuine artist. Paula Lloyd had excellent command in the *Waltz*, but her movement lacked continuous flow; and Ruth Ann Koesun, brilliant dancer though she is,

did not quite capture the flawless legato and unearthly atmosphere that the *Prelude* demands. Joseph Levine conducted the score adequately, with no distortions of tempo.

Miss Moylan has now made the role of Agatha, the White Kitten, in *Roland Petit's* ballet entirely her own. If her performance did not reveal all of the feline cruelty and animal magnetism with which Colette Marchand invested the part, it had compensating technical and emotional nuances. She was at her best in the impassioned love scene, sustaining one arabesque for an astoundingly long time with almost perfect balance. The role of the Young Musician is ideal for Mr. Kriza, and he has never danced it better. He is in far better shape this year than last, and the fact that he ripped his tights in the final scene disconcerted him not a whit. Eric Braun, as the Cat Baron, danced superbly. A new conductor François Jaroschy made the most of Jean Françaix's evocative score.

Miss Riabouchinska and Mr. Lichine romped through *Graduation Ball* in brisk fashion, but truth to tell this ballet has aged somewhat, and so have both these artists. One would have preferred to see them in a more interesting and exacting work. Edward Caton stole the show as the Headmistress. Mr. Kriza danced the role of the Drummer well, although not so well as some of his predecessors in it. Dorothy Scott had little competition in the *Competition*, but the ensembles were generally brilliant. Mr. Levine conducted this work as well as the *Black Swan pas de deux*, which was the high point of the evening.

## Porgy Tickets Sold on Black Market

The sale of tickets on the black market and the scheduling of an extra performance were indications of the extraordinary success *Porgy and Bess* had in Vienna—a success later duplicated in Berlin. Viennese citizens were reported to have paid as much as \$10 a ticket under the counter—the equivalent of a week's pay for the average worker—to see the opera.

No foreign production visiting the Austrian capital since the war had won such critical and audience approval as did the Negro company, which is touring Europe under the auspices of the United States State Department. The American press and radio publicity campaign on behalf of the production had been kept dignified and on a cultural basis, and it brought a favorable reaction from a people constantly bombarded by strong political propaganda, even where cultural events are concerned. The friendly rapport between the cast and the Viennese was considered a valuable contribution to Austro-American relations.

William Warfield, whose performance as Porgy in the Gershwin opera was widely acclaimed, accepted an invitation to give a recital in Vienna. The baritone, who had not previously appeared in concert in Europe, presented a program largely German in content. The motion-picture version of *Show Boat*, in which Mr. Warfield takes the part of Joe, was given its Vienna premiere on the same day as the recital and the final performance of *Porgy and Bess*.

The reaction to the work during its Berlin engagement, which began on Sept. 17, was just as ecstatic as it had been in Vienna. The production was referred to in the press as the outstanding event of the Berlin Festival, which lasted throughout the month of September. A brilliant first-night audience, which included Mayor Ernst Reuter, demanded 21 curtain calls at the end of the evening. Critics the next day referred to the opera as a "masterpiece," the singing as "admirable," and the "truthfulness" of the acting as "fascinating." Eleven performances were scheduled.

# Pianists and German Opera Dominate Rio Season

By HERBERT J. FRIEDMANN

**Rio de Janeiro**  
SINCE the Rio de Janeiro public is quite insatiable when it comes to attending piano recitals, the number of these events in one season exceeds by far all other types of recitals. This year widely differing technical and artistic schools of piano-playing were represented.

Paolo Spagnolo, a young Italian and winner of an international contest held in Geneva, was presented by the Societ  Cultura Artistica, one of the most important musical organizations in this country. He played a program of standard works with the utmost facility. Gyorgy Sandor, well known to Brazilian audiences from his regular appearances in past years, gave a series of recitals and was soloist with the Orquestra Sinf nica Brasileira, under Eleazar de Carvalho. He proved his versatility in a variety of works that included Chopin's Piano Concerto No. 1 and Brahms's Piano Concerto No. 2.

Returning to Rio where he won an early success, Witold Malcuzyński was heard in well-balanced programs. In his orchestral appearance he played with convincing ease Brahms's Piano Concerto No. 1 and Liszt's Piano Concerto No. 2. The distinguished American pianist Joseph Battista offered interesting readings of Hindemith's Piano Sonata No. 3 and works by Scarlatti, Beethoven, and Debussy.

Friedrich Gulda was again successful here, where he continues to be a favorite of the public. His natural technical command and his understanding of the essence of music help to make him one of the outstanding pianists of our time. It is always refreshing to encounter Jos  Iturbi's art in a recital. His reading of a Mozart sonata met the most severe stylistic requirements, and he gave Alb niz' Navarra the free and impetuous treatment it demands.

While on a visit to South America, Alfred Cortot played several taxing programs of romantic piano music. The Associa o Brasileira de Concertos once more brought Walter Gieseking to this country. In his several concerts here audiences were impressed by his monumental recreation of Beethoven's Sonata, Op. 110, and his exquisite playing of works of Debussy.

The violinist Henryk Szeryng, now a resident of Mexico, returned to Brazil for a recital under the auspices of the Cultura Artistica group. The

artist, having lived here during World War II, was greeted by a friendly audience. He gave sincere interpretations of works by Bach, Handel, and Prokofieff. Vivaldi's *Il Cimento dell'Armonia e dell'Invenzione* was given in its entirety in this city for the first time when the American violinist Louis Kaufman, assisted by a chamber orchestra, performed all of its twelve violin concertos. It was one of the most interesting events of the season.

Zino Francescatti gave two recitals, offering polished readings of works by Handel, Paganini, Brahms, Franck, and Debussy. The Brazilian violinist Leonidas Autuori, assisted by the pianist Mario Neves, played a cycle of sonatas ranging from Corelli to Prokofieff. A newcomer, the French cellist Jean Jacques Pagnot, made his debut here with fine accounts of compositions by Beethoven, Saint-Sa ns, and Herve lois.

## Singers Also Appear

The Italian soprano Elisabetta Barbato has been popular in Rio since 1946, when she won tremendous success at her first appearance here in opera. In a concert at the Teatro Municipal she sang a number of arias suited to her dramatic voice with its brilliant intensity. In several classical songs, however, she showed the limitations of her interpretative range. An unusual but charming recital was given by Olga Coelho, who, unfortunately, is infrequently heard in her homeland, since she concertizes in other countries most of the year. Accompanying herself on the guitar, she sang classical Italian arias and folk songs of different nations in a quite personal way. The harpist Nicanor Zabaleta offered a program of works by Bach, Beethoven, Hindemith, and others.

The Orquestra Sinf nica Brasileira has recently been reorganized, and several string, woodwind, and brass players have been imported from Europe. The programs conducted by Eleazar de Carvalho, artistic director of the orchestra, held a variety of items including Tchaikovsky's 1812 Overture, Strauss's *Thus Spake Zarathustra*, Sibelius' Second Symphony, Britten's *Variations and Fugue on a Theme by Purcell*, and *Negro Dance* by the Brazilian composer Frutuoso Vianna. On one occasion Karl Ulrich Schnabel was the assisting artist in a Mozart piano concerto.

The British conductor Richard Austin, who made his debut here as conductor of the orchestra, offered interesting and clear readings of Ravel's Second *Daphnis and Chlo  Suite*, Bartok's *Concerto for Orchestra*, and Beethoven's *Symphony No. 7*. Music by Debussy, Ravel, and Brahms, and Mozart's *Concerto for Flute and Harp* were played under the baton of Jean Giardino. The solo parts of the concerto were expertly performed by M. Lizerra and G. Fumagalli. The orchestra responded with rich sonority and precision when Igor Markevitch led an all-Brahms program, in which Magdalena Tagliaferro was soloist in the First Piano Concerto.

The Austrian guest conductor Hans Swarowsky, representing the classical Viennese school, conducted the orchestra in respectful readings of Beethoven's *Symphony No. 7* and *Egmont Overture*. This concert also offered us one of our rare oppor-



Gyorgy Sandor (left) and Eleazar de Carvalho enjoy a chat prior to a rehearsal in Rio de Janeiro

tunities to hear Guiomar Novaes as assisting artist. Her playing of Schumann's Piano Concerto was really great.

The simultaneous presence in Rio of Karl Elmendorff, who conducted the opera performances of the Wiesbaden company, and Walter Gieseking was sufficient reason for the orchestra of the Teatro Municipal to offer one of its few concerts. During the season the ensemble is too busy with opera and ballet performances to give regular or frequent symphonic programs. Mr. Gieseking offered a masterful reading of Beethoven's Fourth Piano Concerto, and the orchestra presented skillful interpretations of excerpts from three Wagner operas and Strauss's *Don Juan*.

Marcel Cuvelier, the founder of the Jeunesses Musicales in Belgium, visited Brazil, where a similar movement is starting because of the great interest of young people in serious music. In spite of the small number of music students here, the younger generation is attending concerts in greater numbers from year to year.

## German Opera Company

For the first time since the early 1920s, when artists from the Berlin State Opera and Vienna State Opera made joint appearances in South America, a German opera company visited Rio de Janeiro. A group of artists from the Wiesbaden Opera were invited by the Artistic Commission, which administers the Teatro Municipal. The artistic director of the enterprise was Ernst Kuenhly and the stage director Heinrich Koehler-Helfrich. The Wiesbaden scenery was reproduced by Helmut Noetzoldt.

Wagner's *The Flying Dutchman*, presented by the company on opening night, was heard for the first time in Rio de Janeiro. To make clear what this meant, it should be noted that a great part of the regular opera audience here is exclusively interested in repetitions of a few warhorses from the Italian and French repertoires, while a minority supports rarely-performed or little-known but valuable works.

The decision of the Artistic Commission to offer during this season three series—a German, an Italian and a French—indicates that a reasonable expansion and refreshing of the repertoire is under way. The choice of Wagner's early work for the opening performance was a real revolution against routine, and the attendance proved that more interest than anyone suspected exists here for unfamiliar works when they are well performed. The experienced conductor Karl Elmendorff succeeded in attaining an imposing general level of

performance. His several weeks of preparatory work with the orchestra of the Teatro Municipal made possible some brilliant readings, as, for instance, of the *Overture to The Flying Dutchman*. The leading part in this opera was sung with conviction by Ottokar Kraus. Marianne Schech, commanding a voice of great volume, was Senta. Arnold van Mill, Rudolf Lustig, Karin Carlson, and Karl Krollman gave able performances of the remaining parts.

Tristan und Isolde, not heard in Rio de Janeiro for several seasons, was the next work featured by the Wiesbaden group. August Seider fulfilled the difficult requirements of the part of Tristan, and Miss Schech gave a personification of Isolde that was within the good German tradition. But the best performance of the evening was Miss Carlson's; her imposing Brang ne was benefited by a rich voice of rare quality and an extraordinary histrionic facility. Mr. Kraus was Kurvenal and Wagner Hagner a noble Marke. Alexander Weltsch sang Melot and Karl Krollmann the Shepherd.

The most satisfactory event of the German series was the performance of *Fidelio*, for long years absent from the stage in this city. The ensemble was excellent, and Miss Schech, as Leonore, mastered her crucial part with perfect understanding of the dramatic development. From the strictly vocal point of view this was also her best performance. Mr. van Mill was a revelation as Rocco; commanding a lovely bass voice, easily delivered, he transformed the jailer into a moving human figure. Mr. Seider, as Florestan, and Mr. Lustig, Mr. Kraus, Mr. Krollmann, and Mr. Weltsch completed the harmonious cast. Under the baton of Mr. Elmendorff, the Third Leonore Overture, played with verve, opened the last act.

## "National Season" Given

Early in the season a group of Brazilian artists performed several operas in the Teatro Municipal. During this "national season" Brazilian singers, instrumentalists, and dancers have opportunity to gain stage experience and develop their ability. Among the works offered were several novelties as well as operas of the usual repertoire. There were two premieres—Pedro Malazarte, by the Brazilian composer Camargo Guarnieri, and *Il Neo*, by Henrique Oswald, also of Brazil.

Pedro Malazarte is not one of the best works of Guarnieri, whose symphonic works and songs have also been heard by the United States and in Europe. Still, it was an interesting experience to see this folkloric material transported to the opera stage. Oswald is representative of Brazilian composers of around 1900. His music, in *Il Neo* as in all his other works, is pleasing but lacking in dramatic eloquence. These two novelties and Carlos Gomes' *Il Guarany*, Donizetti's *Don Pasquale*, Offenbach's *Les Contes d'Hoffmann*, Andrea Chenier, *L'Amico Fritz*, *La Boh me*, *Cavalleria Rusticana*, and *Pagliacci* were in general competently performed. The leading parts were sung with skill by Aracy Bellas Campos, Carmen Pimentel, and Norma Cresto, sopranos; the talented mezzo-soprano Kleusa de Pennafort; Roberto Miranda and Assis Pacheco, tenors; Paulo Fortes and Guilherme Damiano, baritones; and Jorge Bailly, bass. Edoardo di Guarnieri was the able conductor and Emma Leblanc Papin the experienced stage director.

The ballet of the Municipal Theatre participated in the national season. The first evening consisted of *Sinh  de Bonfim* (*The Master of Bonfim*), by Guarnieri; *Papagaio de Moleque* (*The Kid's Parrot*), with music by Villa-Lobos; *Aurora's Wedding*; and the Polovizian dances from Borodin's *Prince Igor*. The first two works, both new, were rhythmically most enlivening, and both had masterful choreography by Vaslav Veltchek.

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## Hornless Rhapsody

Boyd Neel was conducting the orchestra bearing his name before an audience of 2,500 in the Royal Festival Hall in London. Midway through George Butterworth's rhapsody entitled *The Banks of Green Willow*, Mr. Neel brought the orchestra to an unexpected halt. Turning to the audience, he said sheepishly; "Part of the orchestra is missing. I'll go find it." Off he went, and returned shortly with two horn players, who had been finding solace at the refreshment bar. The Banks of Green Willow was the only piece in the program requiring their services. Somebody was supposed to give them a call when their time came. Perhaps Mr. Neel will make the whole procedure standard practice to add spice to the orchestra's forthcoming first American tour.

## Bali Ballet, Then and Now

The brilliant emergence on the early musical scene of the talented Balinese dancers stirred old memories in the mind of this contributing imp, who had the good fortune to see the only other troupe ever sent out from the Enchanted Isle—the dancers, actors, and musicians who participated in the Colonial Exhibition in Paris in 1931. They formed an adjunct, and a charming one, to the Dutch Exhibition, and were housed in a low, two-story compound adjoining the large main building.

I was escorted through the exhibit and introduced to several Balinese representatives by André Roosevelt, a member of the distinguished family, who had gone to Bali several years previously. He had embarked on a world cruise, so the story went, and had jumped ship and remained in the East Indies until this exhibition.

Of decided artistic bent, he had supervised the production of a film about Balinese life, called at that time *Kriss*, the name of the wicked, wavy-edged, double-bladed sword of the island. Mr. Roosevelt had shown the film to a few of us the day before the visit to the exhibition, and it was thoroughly delightful. To the accompaniment of a gamelan orchestra, it portrayed dances, rituals—including one of the fantastic funeral processions of paper edifices that proceed blazing into the sea—

and other aspects of village life. To Western eyes the story seemed a trifle dressed up, for some of the personal motivations, I suspect, were uncharacteristic of the Balinese; but the motion picture had little of the sensational element exploited under the epithet "sex-exposé"—an epithet applied to it when it was later shown here under the title *Goono-Goono*. There was a tremendous fight in the film, a fierce struggle with the krisses, which ended up in a raging stream. I hear the picture may be revived, now that the Balinese have caught on so firmly in the public imagination. I hope this time it is presented with the dignity it deserves.

Several of the actors who appeared in the film were in the 1931 Paris group. So, I understand, was the present director, the venerable Anak Agung Gde Mandera, who conducts the orchestra. Altogether, twelve of the older members of today's ensemble were in Paris. I don't remember any of their names—is it any wonder?—but I still become ecstatic when I recollect their performances in Paris and my visit to their home-from-home.

They were all cold all the time, even though Paris seemed stifling that summer to an American visitor. The pretty, slender young girls walked around the compound—and what beautiful posture!—clutching bath towels around their bare shoulders to keep warm, and they shivered visibly even in the sunlight. I left Paris for home the next day, a Saturday, on a Dutch ship as it happened. On Sunday, the ship radio news was indignant over a bulletin that the Dutch pavilion had burned to the ground the night before. Only the Balinese compound had been spared. It was a bitter blow to the exhibitors, but perhaps the thin-blooded Balinese were warm for the first time since they had left home in the Far East.

Full of nostalgia, I called on Mr. and Mrs. John Coast in the office of Coppicus, Schang and Brown, the day of the opening performance here. Mr. Coast, a former British diplomat and a hero in the Indonesian fight for independence, is married to a Javanese woman of distinguished lineage. They started to build the current troupe two years ago in the little village of Pliatan, where most of the dancers were born. F. C. Coppicus had seen the Paris troupe, and F. C. Schang fell in love with the present one while on a tour of the East. Instead of staying there, à la André Roosevelt, however, he determined to bring the dancers here. Mr. and Mrs. Coast came along, of course, as producer and co-producer, and, in addition, Mrs. Coast supervises the company's nine young girls quite closely. They are quartered in the Schuyler Hotel, and, unlike their predecessors in Paris, they seem to be plenty warm. In fact, their duenna says they spend most of their spare time in the bath tubs, leaving the stoppers out and running the water without interruption. (It reminds them of the brooks at home.) Mrs. Coast maintains that the bath towels worn in Paris were used mainly for decoration. The Balinese girls had taken a fancy to them as high style, and even this time they had

to be persuaded to use wool scarves instead.

The troupe eats its own food away from home, for it was considered the better part of discretion, as well as finance, to buy the ingredients and cook for them *chez eux*. Dozens of chickens, dozens of pots to cook them in, bags and bags of unpolished rice—which began to smell noisomely after a few days—and spices of all kinds had to be laid in.

## I'll Take Vanilla

Dimitri Shostakovich is writing a new opera. He got his inspiration, Moscow radio says, after reading the draft for the forthcoming Congress of the Soviet Communist Party. As he read the directives, he is quoted as saying, he began to see "the buildings of new factories, a gigantic hydro-electric station, architectural ensembles of new apartment houses and houses of culture." In *The New Yorker*, this bit of news probably would turn up in the Uh-Huh Department. In *your* paper, it must be treated more respectfully, of course, for Shostakovich is a distinguished composer, or used to be. Personally, I hardly can wait to see the libretto.

I never have heard an opera about apartment buildings or hydro-electric stations. What goes on in such an opera? Do the buildings come to life and sing like crazy about their mortar, I-beams and vertical stresses? Do the factory whistles take the coloratura roles? (Come to think of it, I guess there aren't any whistles in factories over there since nobody in the Soviet Union needs reminding about work. The commissars take care of that.)

Or maybe the buildings don't do anything. Maybe they just sit there like scenery, and the dramatic personae are the little people who swarm like ants over and around the masonry, under the watchful eye of the NKVD, building stone upon stone for the eternal glory of the Politburo, the slave labor camps of Siberia, the hills of Korea, and the mosquitos of Indo-China. On the other hand, maybe it's just one, long, joyous song, to be sung by Mr. Stalin, which, like the May Day demonstration in Red Square, goes on all day, far into the night, and ad infinitum.

## Drummer's End

They had orchestral Pop concerts at Mount Sunapee State Park, N. H., this summer, and at the last performance, Charles Smith, of the Boston Symphony percussion section, was to present a novelty drum selection called *The Worried Drummer*. In addition to playing every percussion instrument in the orchestra, Mr. Smith was scheduled to jump through the drum in a wild finale.

This, it seems to me, must represent the ultimate and the consummation of the percussionist's art. How many times have I not seen drummers on the very threshold of achieving it! Saul Goodman, of the New York Philharmonic-Symphony, once confided to me, in a dark moment, that he often had considered the feat but had decided to grow a third arm instead. Since jumping through

hoops for modern composers is now commonplace, a virtuosic hurdle through the instrument itself probably is all there is left to do.

## Poetic Correction

I caught the following as it dropped from the trembling fingers of your editor and pass it on as a just punishment to all copyreaders:

"Musical America:

Re: your August issue, page 21, column two: 'The Pennsylvania College for Women's opera workshop gave the first Pittsburgh performances of Puccini's *Il Tabarro* and Menotti's *Amelia Goes to the Ball* on July 25. Richard Karp conducted and Carlos Alexander was the stage director.'

### CORRECTION PLEASE!

As from the enclosure may be inferred

Your correspondent must have erred:

All due respect to the Workshop's boss;

His reputation will suffer no loss

But—Menotti's *Amelia Goes to the Ball*

Has been conducted by no one at all

But—credit should be given duly—

By yours very sincerely and truly

Kurt Sober."

[Mr. Sober is a much better conductor than he is a poet.—Ed.]

## Hurry-Up Job

Some young composers got a chance to show off in Aspen this summer. For the last regular concert of the music festival, Roman Totenberg planned to play the newly-discovered Violin Concerto by Mendelssohn, the one Yehudi Menuhin had first played and to which he had the rights. The firm C. F. Peters, in New York, was supposed to be publishing the work and had promised delivery to Aspen in plenty of time, but rehearsal time arrived, and no music. Mr. Totenberg phoned the Peters firm—no luck. The publication had been delayed, and nothing could be done. So Mr. Totenberg phoned Mr. Menuhin in California, but the latter confessed he had left his score in England. However, he suggested that Mr. Totenberg rescure the work from the piano version he had for study purposes—it would be all right with him, Mr. Menuhin said.

This was four days before the concert. Mr. Totenberg got busy, enlisted the composers in Darius Milhaud's class, with the latter's permission, and they all worked around the clock. The county clerk co-operated by photographing the hastily copied parts, and the work was done in time for a rehearsal. Joseph Rosenstock conducted, and Mr. Totenberg had a personal success. So did Mendelssohn. The story didn't get out in time for the composition class to take a bow en masse.

*Meph.*

# RECITALS

## Interval Concerts Carnegie Recital Hall, Aug. 27

The first in the 1952 series of Interval Concerts, which are given each year in the late summer months, was devoted to music by Bach. Leon Rudin, violinist; George Koutzen, cellist; Mildred Hunt Wummer, flutist; and Claude Jean Chiasson, harpsichordist, were the performers. Three movements from the Sonata in D minor, for unaccompanied violin; Sonata No. 1, in B minor, for cembalo and flute; Sonata No. 1, in G major, for cembalo and viola da gamba; and the Trio Sonata in C minor, for flute, violin, and continuo, from the Musical Offering, made up the program.

—N. P.

## Norma Holmes, Pianist Carnegie Recital Hall, Sept. 4

Norma Holmes, who made a promising debut in Town Hall last spring, played her second New York recital for the off-season Interval Concerts series. Her program included sonatas by Scarlatti and Beethoven; shorter pieces by Mozart, Brahms, and Rachmaninoff; and the first New York performance of Burrill Phillips' Music for Piano, No. 1.

In general Miss Holmes' playing was markedly below the standards of her previous recital. The Scarlatti and Mozart readings were marred by interpretative academicism and skimpy, pinched tone. The Beethoven Sonata, Op. 109, was well studied, but its interpretation seldom went beyond conservatory intellectualism. The Brahms and Rachmaninoff pieces made a considerably better impression, however; to be sure, the discipline was there, but there was high-colored romantic feeling as well.

The Phillips Music for Piano is an unhappy agglomeration of rhythmic clichés, harmonic lack-lustre, and melodic banality.

—W. F.

## Gerald Tarack, Violinist Town Hall, Sept. 14, 3:00

This recital, presented by Interval Concerts, launched the fall season. Mr. Tarack proved a sensitive musician, at his best in works of a lyrical nature. His tone was sweet in quality and varied in color, though small in volume. His bowing was smooth, and his fingers adept. He did not reveal extraordinary technical powers, but his playing was always interesting because of its emotional sincerity.

The program opened with a sonata by Giovanni Battista Fontana, originally published in 1641, eleven years after the composer's death. It was believed to be the first American performance. Mr. Tarack phrased it with taste. He performed Mozart's Sonata in E minor, K. 304, with similar grace and warmth, with expert collaboration from his accompanist, Milton Kaye. Neither of them captured the grandeur of the music, which foreshadows Beethoven, especially in the magnificent first movement, but they played expressively, with full realization of the contrapuntal roles of the two instruments.

In Chausson's Concerto for Violin, Piano, and String Quartet, Mr. Tarack and Mr. Kaye were assisted by the Carnegie String Quartet. Mr. Tarack was at home in the expansive, romantic mood of the work, and Mr. Kaye played the piano part superbly. In a few passages the solo violin was submerged, but as a whole this was an eloquent performance. Two pieces by Fredy Ostrovsky, Caprice Orientale, and Impromptu, in their first American performances, proved trite and superficial, although Mr. Tarack played them well. Equally uninter-

esting as music and equally well performed was Charles Sorrentino's Introduction and Burlesque, for violin and piano, given its first performance on this occasion.

—R. S.

## Richard Kay, Cellist Town Hall, Sept. 16

Richard Kay, first cellist of the Longines Symphonette, was assisted in his second Town Hall concert by a small orchestra led by Mishel Piastro, the conductor of the radio and touring ensemble. The program included the Ariosti-Elkus Concertino (based on Ariosti's Sonata No. 3), Tchaikovsky's Variations on a Rococo Theme, Enric Casals' Concerto in F (in its first United States Performance), and Kodaly's Sonata, for unaccompanied cello.

Since Mr. Kay's playing was in some ways better in the Kodaly piece than in any of the others, it is possible that he would have made a better over-all impression in a straight solo recital than he did with this program. The orchestra, badly balanced, frequently out of tune, and poorly co-ordinated, must have been distracting to the soloist, and it would be an injustice to him to attempt to assess his abilities on the basis of the ensemble works.

His playing in the first two movements of the overlong sonata was not only confident, but indicative of sound musical instincts and study as well. It was, moreover, only occasionally marred by the ambiguities of intonation that appeared so often in the other works. Kodaly's fantastic third movement, which at times seems to be no more than a series of experiments in sonorities, poses technical problems that remained unsolved in Mr. Kay's performance.

Virtually everything in the first movement of the Casals concerto is straight out of the first movement of Rachmaninoff's Second Piano Concerto, and the remaining two movements represent unobtrusive blends of more Rachmaninoffisms and Hollywood film score clichés.

—A. H.

## Jean Spitzer, Violinist Town Hall, Oct. 1 (Debut)

A fluent technique and sound musicianship enabled Jean Spitzer to make a generally good impression in her first New York recital. In a program that encompassed Handel's Sonata in E major, Brahms's Sonata in D minor, Prokofiev's Concerto No. 1, Dohnanyi's Rurallia Hungarica, and pieces by Debussy, Castelnuovo-Tedesco, and Szymanowski, the violinist disclosed an awareness of stylistic differences even though she did not underline all possible distinctions between the Brahms and Prokofiev works. Since Miss Spitzer's obvious devotion to mellifluous tone usually led her to sacrifice forcefulness of expression, her performances lacked many of the tensions and climaxes demanded by the dramatic compositions in the program. Leon Pommer, at the piano, fulfilled his taxing assignments with notable facility and musicianship.

—A. H.

## OTHER CONCERTS

MARJORIE CAPO, mezzo-soprano; Carnegie Recital Hall, Aug. 18.

ETHEL FIELDS, soprano; Carnegie Recital Hall, Sept. 14.

INTERVAL CONCERT, with Margaret Bonds, soprano, and Langston Hughes, poet; Carnegie Recital Hall, Sept. 18.

SYLVIA SERGEANT, mezzo-soprano; Carnegie Recital Hall, Sept. 21.

MIKULAS GROSZ, violinist; Carnegie Recital Hall, Sept. 25.

ELMO RUSS, composer, pianist, and singer; Carnegie Recital Hall, Sept. 26.

ST. FINBAR CHOIR, Anthony Amorillo, director; Carnegie Recital Hall, Sept. 27.

## Third Festival Held at Locust Valley

LOCUST VALLEY, N. Y.—Now in its third season, the Locust Valley Music Festival, presented at the Lattington Harbor Estates in this Long Island town, consisted of two Sunday afternoon concerts. Three works had been commissioned for the festival—Brian Dority's St. Francis of Assisi, for baritone and strings; Arthur Berger's Duo for Clarinet and Oboe; and Howard Swanson's Soundpiece for Brass Quintet—and they were given their first performances at this time.

The Dority and Berger works were played in the first program, on Sept. 7, which also included Mozart's Clarinet Quintet, Marion Bauer's Duo for Clarinet and Oboe, and Ravel's Quartet. The performers in St. Francis were Benjamin de Loache, baritone, and the New Music String Quartet (Broadus Earle, Matthew Raimondi, Walter Trampler, and Claus Adam). David Glazer, clarinetist, and Albert Goltzer, oboist, played the Berger work.

On Sept. 14, Swanson's Soundpiece was presented by the New York Brass Ensemble (Robert Nagel and Theodore Weiss, trumpeters; Norman Greenberg and Albert Richman, horn players; Julian Menken, trombonist; and Jay MacAllister, tuba player). Members of the ensemble, sometimes with Samuel Baron as conductor, were also heard in the rest of the program, which comprised Francis Poulenc's Sonata for Trumpet and Horn and works by Des Prés, Purcell, Holborne, Pezel, and Gabrieli.

## Operas Presented At Triborough Stadium

Now in its fifth year at the Triborough Stadium on Randalls Island in New York, the Open-Air Grand Opera Season, with Alfredo Salmaggi as general director, offered two performances. Aida was given on July 12 and the double bill of Cavalleria Rusticana and Pagliacci on July 26.

In Aida were Gertrude Ribla, in the title role; Eleanor Tobin, as Amneris; Vina Biondi, as the Priestess; Giulio Lucchiani, as Radames; Mario Cozzi, as Amonasro; Luis Picchardo, as Ramfis; Roy Urhausen, as the King; and Nathaniel Sprinzena, as the Messenger. Salvatore dell'Isola conducted.

## Illness Forces Cancellation Of Quartetto Italiano Tour

The Colbert-LaBerge Concert Management announced recently that the Quartetto Italiano, which was scheduled to play 65 concerts in the United States during the 1952-1953 season, has been forced to cancel its entire tour due to the serious illness of first violinist Paolo Borciani. The ensemble was to have begun the tour on Oct. 1. It expects to fulfill its engagements for the 1953-54 season.

## Amato Opera Opens With Puccini Work

Puccini's La Bohème served as the opening production, on Sept. 12, of the Amato Opera Theatre, and it will be given every Friday, Saturday, and Sunday night at the theatre on Bleeker Street through Oct. 19. Later offerings will include the double bill of Cavalleria Rusticana and Pagliacci, The Barber of Seville, Faust, and La Traviata.

## Janssen To Conduct Series in San Diego

SAN DIEGO.—Werner Janssen will conduct the San Diego Philharmonic, now in its third season, in a series of six subscription concerts and six young people's concerts. Mr. Janssen succeeds Leslie Hodge, who will direct the Phoenix Symphony this year.

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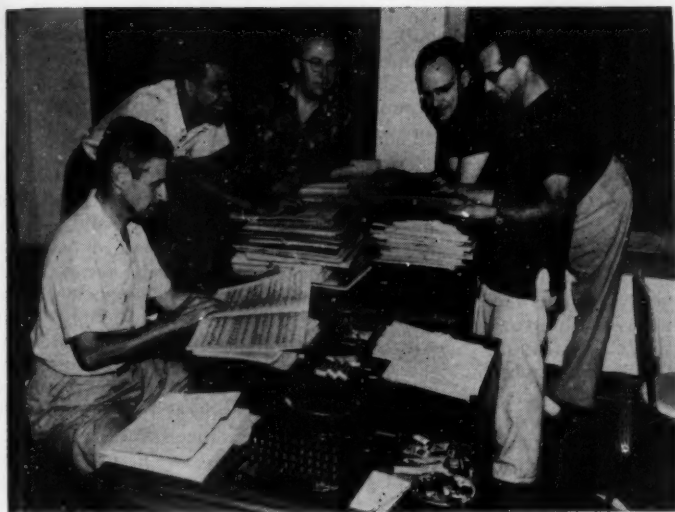
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Composers and performers serving on the committee for the retrospective festival of contemporary American music at Yaddo, Saratoga Springs, this year were (standing from left to right) Norman Dello Joio; Herbert Elwell, chairman; Alvin Etler; Frederick Fennell; and (seated) John Kirkpatrick

## Ninth American Music Festival Given at Yaddo

SARATOGA SPRINGS, N. Y. — The ninth Yaddo American music festival was held here from Sept. 12 through 14 on the estate given by the late Mr. and Mrs. Spencer Trask for the encouragement of creative artistic production. Since 1926, numerous artists, including some fifty composers, have been given the opportunity to work for a month or two, or even longer, at Yaddo, and in 1932 the first music festival was presented. More than 130 American composers have been represented in the concerts given through the years, and the six 1952 programs were planned to demonstrate the development and trends of American music during the past quarter of a century. The committee responsible for this festival was headed by Herbert Elwell and included Norman Dello Joio, Howard Swanson, Alvin Etler, John Kirkpatrick, and Frederick Fennell.

Mr. Fennell conducted the small orchestra assembled for the event in a variety of works — Ben Weber's Pieces for String Orchestra, Walter Piston's Divertimento, Charles Ives's Symphony No. 3, Samuel Barber's Capricorn Concerto, Howard Hanson's Pastorale for Oboe and Strings, Howard Boatwright's Variations for Small Orchestra, Virgil Thomson's The Plough That Broke the Plains, Robert Evert's Concerto for Small Orchestra, Walter Hartley's Triptych, and others.

The Modern Art String Quartet was heard in works by Ross Lee Finney, Quincy Porter, Stephen Bonta, and Albert Tepper, and, with Mr. Kirkpatrick, in Wallingford Riegger's Quintet for Strings and Piano. Mr. Kirkpatrick appeared as soloist in Aaron Copland's Variations for Piano (which was played in the first festival) and a composition by Jack Beeson.

Irving Fine's Partita for Woodwind Quintet was played in a program that also listed Nikolai Lopatnikoff's Second Violin Sonata (performed by Joseph Fuchs) and a group of songs by Elliot Carter, Theodore Chanler, and Richard Donovan (sung by Marie Simmelink Kraft). Charles Brennand was soloist in Burrill Phillips' Sonata for Cello and Piano, Harry Herforth in George Antheil's Sonata for Trumpet and Piano, and Josef Gingold in Roy Harris' Sonata for Violin and Piano. Johana Harris,

the composer's wife, was the pianist in her husband's work. Among the other composers represented in the programs were Robert Palmer and Halsey Stevens.

The Antheil, Porter, Palmer, Tepper, and Bonta works were given their first performances during this festival.

## Plymouth Rock Center Stages Twelve Operas

DUXBURY, MASS. — The Plymouth Rock Center of Music and Drama concluded its seventh season on the Labor Day weekend with a program of opera scenes, fully staged and costumed. The summer series included two orchestra concerts, weekly chamber-music concerts, and nine one-act and three full-length operas.

Heading the staff were David Blair McClosky, director, and George Poinar musical director. Robert Scholz was guest conductor for the production of Mozart's The Magic Flute and Paul Wagner for Humperdinck's Hansel and Gretel. Stage directors were Ingeborg Torrup and John Reich-Baxter. Denton Snyder designed the sets and Gene Jones the costumes.

The series of opera productions began with Haydn's The Apothecary, given with Menotti's The Telephone. Three one-act works by Offenbach — The Blind Beggar, Forty Winks, and The Barber of Bath — made up another bill. Menotti's Amahl and the Night Visitors, given for the first time in the New England area, shared an evening with Mozart's The Impresario.

The Magic Flute was sung in Ruth and Thomas Martin's English translation, with plot changes suggested by Ernst Lert to clarify the libretto. Projected backgrounds were used with a revolving five-level platform to facilitate scene changes.

Other works were Kurt Weill's Down in the Valley, paired with Allan Davis' The Ordeal of Osbert, and Puccini's La Bohème.

## Philharmonic Talks Scheduled by Marion Rous

Marion Rous will this year again conduct her Philharmonic Forecasts in the Carnegie Rose Room at Carnegie Hall. The talks, which cover the current programs of the New York Philharmonic-Symphony, will be given on alternate Thursdays beginning on Oct. 16 and alternate Fridays beginning on Oct. 24. A third series of Friday talks will begin on Oct. 17 at a private residence.

## Israel Philharmonic Ends Sixteenth Season

TEL AVIV. — The Israel Philharmonic brought its sixteenth season to a close in the middle of August with a series of open-air concerts conducted by Milton Katims. The American conductor, making his debut with the orchestra, led fourteen concerts, in five of which the soloist was Shura Cherkassky, pianist, also making his debut here. The conductor and pianist have been invited to reappear next season.

The illness of several guest conductors and soloists and the subsequent cancellation of their appearances here necessitated many changes in schedule. William Steinberg reappeared after a twelve-year interval, including in his programs the Israeli premieres of Hindemith's Mathis der Maler and Rachmaninoff's Second Symphony. Vladimir Golschmann, Karl Rankl, Igor Markevitch, and Alceo Galliera conducted here for the first time. George Singer was the only local conductor to lead a subscription program, which is played ten times. In a special concert Heitor Villa-Lobos conducted, offering some of his own compositions.

Among the soloists were Artur Rubinstein, Mischa Elman, Ossy Renardy, Paul Wittgenstein, Szymon Goldberg, and Jennie Tourel.

In a competition for Israeli composers, sponsored by the orchestra, first prize was won by Aviassaf Barnea, of Haifa, and second prize by Menahem Avidom, of Tel Aviv. Cash awards and performances of the works by the orchestra in subscription programs were the awards. The two works last about fifteen minutes each. Mr. Steinberg conducted the Barnea work, and Mr. Golschmann that by Avidom.

## Seattle Season To Offer Twelve Operas

SEATTLE. — Full schedules have been booked for the 1952-53 season by the three established concert series — Ladies Musical Club, Seattle Community Concerts (formerly Cecilia Schultz's Greater Artist Series), and the Symphony Women's Committee (the profits from which are applied to the Seattle Symphony's sustaining fund and youth concerts).

The heaviest concentration of resident activity will be on opera. Four groups have scheduled a total of twelve productions, ten of which are to be given in English.

On Oct. 3, Eugene Linden, musical director of the Northwest Grand Opera Association, will conduct the first performance of his new English translation of Mozart's The Marriage of Figaro. Mr. Linden completed the translation in Vienna last June, while he was there on a Fulbright award. Leading roles in the opera are to be sung by Eva Likova, John Brownlee, Valfrido Patacchi, and Lloyd Harris. The Northwest company will complete its season with Puccini's Madama Butterfly and Verdi's La Traviata, both of which will be sung in Italian. Performances are scheduled for Tacoma, Olympia, Vancouver, B. C., and, possibly, Portland. Cecilia Schultz is president of the group, which is now in its second season, and J. H. Meyer is the newly-appointed production manager.

The other companies, which use resident artists exclusively, are the Seattle Civic Opera Company, the Thalia Company, and the University of Washington Opera Theatre. Stanley Chapple will conduct the latter group in the first performance of John Verrall's The Wedding Knell.

—MAXINE CUSHING GRAY

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## Has Opera in America Forgotten the Consumer?

LAST month on this page we agreed with Herbert Graf, one of the stage directors at the Metropolitan, that opera in the United States, despite more than a hundred years of struggle, still faces an uphill fight of Alpine proportions, and the fact that it "has not yet become an organic part of the American community" is an important factor in a disheartening situation. We said we would like to carry Mr. Graf's proposition one step further and apply it to the individual instead of the community and see if a more clinical diagnosis of the trouble might not develop.

Pursuing this line, we suggest that opera's lack of a vital connection with the American community is more a symptom than a cause. If opera has not established itself with the community it can only be because it has not first established itself with the people who make up the community. Opera as we know it is a completely foreign commodity, indigenous to Europe, imported in its natural state and presented to the American public, like *café espresso*, on a "here it is, take it or leave it" basis. As with *café espresso*, a large majority have chosen to leave it. The tiny bump of salesmanship we possess intimates strongly to us that this may not be the best way to win friends and influence people.

The average native-born American has no orientation, no frame of reference wherein he can achieve real rapport with opera in the circumstances under which it is proffered to him. The difficulty for him is mainly the theatrical one. Confronted with a peculiar and sophisticated combination of music and drama, he finds he can understand and enjoy the music part pretty well; so well, in fact, that he has been known to prefer certain mellifluous operatic passages above most other kinds of music. But he likes them better out of context as separate pieces to be listened to at concerts or from records or radio. In the full-dress opera it is the drama that confuses and embarrasses him. In the first place, the language is foreign to him (yes, the ancient dilemma of opera in English must raise its battered horns!). It seems bootless and frustrating to him to sit for three hours listening to a performance of which he can understand not a word. He never would consider doing so if the matter were a play by Molière, Ibsen, Goldoni, or Strindberg. In the theatre he expects and gets a reasonably good English translation. In literature he expects and gets the same thing. Why should he settle for less in opera? His European counterpart has no inferiority complex about language. The German demands Tosca in German and the Frenchman demands *Götterdämmerung* in French, just as each demands Shakespeare in his own tongue, appalling as the result may seem, aesthetically, to English-speaking people.

(Somebody will say, of course, that it doesn't really make any difference about the language since nobody ever can understand an opera singer anyhow. This we dismiss at once as a cynical alibi and no excuse. The outrageous English diction of opera singers has been an open scandal for long enough, and it is high time the culprits were brought to book.)

THE next hurdle for the average American is the remoteness and the extreme romanticism of opera's subject matter. To one brought up on the naturalism of the English and American theatre and the contemporary motion picture, the literature of

opera, by and large, seems fatuous and trivial. When it tries to be serious it usually is comical. When it tries to be funny it is merely ludicrous. A rather special background of European history, literature, folklore and folkways seems to be necessary for a full intellectual acceptance of operatic drama. This the average American does not possess, and to the extent that he does not he is barred from embracing and wholeheartedly enjoying the operatic experience.

This is not to say that he is incapable of appreciating the opera form, as such. There is plenty of evidence that he delights in it when it is within his intellectual and emotional milieu and is rendered intelligible to him in his own language. Musical comedy and operetta are perennial favorites in this country, and the box-office success of Menotti's *The Medium*, *The Consul*, and *The Old Maid and the Thief*, Gershwin's *Porgy and Bess*, and other such works aimed directly at the American public is a matter of record.

The solution to the problem may reside in the adage that the customer is (nearly) always right. Begin with him. Bring him to the theatre with American works that would appeal to him where he lives, thinks and feels. Interlard the repertoire with bright, modern productions of the standard European product in good English translations and with educated singers. Thus initiated, your man might become familiar enough and happy enough in the world of lyric theatre to accept productions from time to time in their traditional guise and thus satisfy the purists who will have it no other way. When, and only when, some such down-to-earth approach is seriously undertaken, opera will take its rightful place in the front ranks of the cultural community.

## Publishing as an Index To the State of Music

THE condition and policies of the music-publishing industry are a very good clue to the state of music in a nation; and in the United States conditions are heartening. The economic boom of a few years ago has slackened, and this has had repercussions in the publishing field as it has elsewhere in the world of music, but our publishers continue to issue a surprising amount of music; and the proportion of good music of all kinds published remains encouragingly large.

This generation has seen the expansion of our leading houses and the emergence of new ones. A new music public has been created; music education has developed rapidly; and the American people as a whole has taken an increasing interest in the significance of music and the other arts in our national culture and history. Even if the next few years should not prove to be as affluent as the preceding ones, we can consolidate our musical gains and continue to profit by the wider interest in and love of music that have been awakened.

Perhaps the happiest phenomenon in the music-publishing business is the vast increase in the amount of good music available for teaching purposes and the enjoyment of amateurs in the home. For it is the millions of music-lovers who bring up their families in a musical atmosphere and who make concerts and opera a regular part of their lives that form the backbone of any musical nation. By fostering good taste with their publications and by making more good music available to this public our publishers are helping to protect our musical advances



# Musical Americana

**I**N her first Norwegian operatic appearance since her return to her native country during the Nazi occupation, **Kirsten Flagstad** will appear as Dido in Purcell's *Dido and Aeneas*. When the soprano made her farewell appearances in the United States last spring, she indicated to her friends that she would retire to her home in Norway. Last month, after an appearance as Isolde at the Berlin Arts Festival, **Astrid Varnay** went to Munich for the first of eight operatic engagements there. Miss Varnay returns to this country on Oct. 20 to begin a concert tour. **Regina Resnik** has been engaged to sing the part of Sieglinde at Bayreuth during the summer of 1953.

**Patrice Munsel** recorded ten operatic selections for the film based on the life of Nelli Melba while she was in London during the summer. King Gustav Adolf, of Sweden, recently awarded **Marian Anderson** a Litteris et Artibus medal. The contralto is now in the midst of a two-month tour of the Scandinavian countries and England. In addition to appearing with the New York City Opera Company this season, **Frances Bible** will also sing operatic roles with the Little Orchestra Society and in the San Antonio Opera Festival. Her other engagements include an appearance with the Colorado Springs Symphony. On July 12, **Kurt Baum** sang in the opening night performance of *Il Trovatore* at the Castello di San Giusto in Trieste.

Three debuts in one week were achieved by **William Warfield** in Vienna last month when he made his first operatic appearance there in *Porgy and Bess*, sang a recital in the Mozartsaal, and was introduced as a motion-picture star in the MGM production of *Showboat*. The **Jubilee Singers** left the United States last month for an extended European tour. They will also give twenty concerts in Israel and will sing in North Africa. With the Tunis Symphony they will present the first performance of **George Antheil's** American folk suite, *Sierra Nevada*, which was composed especially for them.

Two concerts in Tokyo, on Sept. 1 and 2, opened the month-long Japanese tour of the **Budapest Quartet**. The ensemble played at the United States Embassy on Sept. 19 at the invitation of the ambassador. **Ricardo Odnoposoff**, who is celebrating his thirtieth anniversary as a concert violinist, is to play a recital at La Scala, in Milan, on Oct. 23, after which he will appear in several German cities, Zurich, Paris, and Bordeaux. In December he will return to this country for a tour of 27 states and Canada. After giving 22 concerts during a two-month tour of Brazil, Argentina, and Uruguay, **Louis Kaufman** flew to England to give the English premiere of Vivaldi's *Opus IX* (La Cetra) over the Third Programme of the BBC. The work was played in two broadcasts, on Aug. 10 and 11. The violinist then went on to the Continent to give more concerts and to search for more unfamiliar works. **Ariana Bronne** was soloist with the Berlin Philharmonic on Sept. 28 and 29 after having completed a tour of Puerto Rico. She is now giving violin recitals in other German cities.

On Sept. 6, Ruth Gevalt was married to **Frank Glazer** in Boston. During a European tour last spring, **Stell Andersen** played recitals and filled orchestral and radio engagements in Austria, Italy, Denmark, and Holland. Marcella Pagnani was married to **Emilio Osta** in Poughkeepsie, N. Y., on Sept. 18.

The **New York City Ballet** returned to the United States on Sept. 10 after having appeared in the Berlin and Edinburgh festivals. **Giuseppe Bamboschek** recently returned from Trieste, where he conducted during the opera season there. Last month **Fabien Sevitzky** went to Buenos Aires to conduct the State Orchestra for a month. He is including three North American compositions—**Samuel Barber's** *Essay for Orchestra*, **Paul Creston's** *Frontiers*, and **Don Gillis's** *Symphony No. 5 1/2*—in his programs.

While **Lily Pons** is making her first concert tour of Japan, in December, her husband **Andre Kostelanetz**, will be conducting the Johannesburg Symphony on a tour through South Africa. **Carlos Salzedo** has signed a contract to make recordings for Mercury Records. Another harpist, **Beatrice Schroeder**, was soloist with a chamber ensemble in Genoa recently.

On Oct. 8, **Vronsky and Babin** leave for a six-week tour of Holland, Belgium, France, Italy, and Great Britain. After a recital at the Royal Festival Hall in London, on Nov. 15, they will fly back to the United States to begin an American tour with an engagement at the Library of Congress, in Washington, D. C. The **New York Trio** starts its 1952-53 concert season with a program on Oct. 22 at Wesleyan University, Middletown, Conn.



Appearing in the 1932 Dresden production of d'Albert's *Mr. Wu* were (left to right) Maria Cebotari, as Nang Ping; Kurt Böhme, as the Elder Gregory; and Kamilla Kallob, as Ah Wong

## WHAT THEY READ TWENTY YEARS AGO

### Posthumous Wu

The Dresden State Opera had the interesting though questionable distinction of presenting on Sept. 29 Eugen d'Albert's posthumous opera, *Mr. Wu*, on which he was at work at the time of his sudden death in Riga on March 3. On Sept. 30, the civic operas in Breslau, Aachen, Danzig, Freiburg, and Wiesbaden followed suit, and in the first week of October Vienna opened the dance through the important theatres of Austria and adjoining territory. . . . The composer's name drew the homage, as there would seem to be no other explanation for this whirlwind acceptance of a manifestly mediocre composition. . . . However, Mr. Wu has one advantage—its brevity. Two hours does the trick, including intermission. . . . Leo Blech completed the opera and conducted its premiere.

### New Hindemith Work

Paul Hindemith has completed a new work entitled *Plöner Musiktag* (Music Day at Plön), conceived as *Gemeinschaftsmusik* (Community Music.) The composition resulted from a visit of the composer to the schools in Plön, North Germany, and comprises Morning Music, Table Music, Cantata, and Evening Concert—four distinct movements for the most varied combinations.

### New Paris Director

J. B. Gheusi was appointed director of the Paris Opéra-Comique, following the resignation of Louis Masson. Mr. Gheusi was in charge of the opera during the World War, and was formerly a co-director. He is also known as a writer of dramatic works.

### Another Opera Plan

Reports that a new opera company will function in New York this season with singers of international repute as stars have appeared in the daily newspapers. Paul Longone is said to have the enterprise in hand and to be supported by A. C. Blumenthal, successor to the late Florenz Ziegfeld in the production of *Show Boat*. Tentative plans call for opening the season with *Maria Jeritza* and John Charles Thomas in *Tosca*, at the Casino Theatre on Oct. 31; a mooted production of *Salome*, with Mme. Jeritza; and a season of five weeks.

### Comeuppance

The recent death in Munich of the tenor Zoltan Döme, once the husband of Lillian Nordica, recalls one of the few occasions when anyone got the better of Cosima Wagner.

It was in Bayreuth in 1894. The American soprano was to sing Elsa in the first presentation there of *Lohengrin*. No one else had been rehearsed for the role. Nordica was already interested in Döme, but the final decision about his singing at the festival had not been given. Cosima

made the error of sending word to Nordica the afternoon of the *Lohengrin* premiere that she could not see her way clear to letting Döme sing *Parsifal*.

Nordica did not raise a rumpus. Instead, she sent for time-tables, casually mentioning to the messenger that he might stop at Wahnfried on the way back and tell Cosima she would not be singing Elsa.

The end of that story is obvious. Döme sang *Parsifal*, but only once. And Nordica appeared at the premiere of *Lohengrin*. As a matter of fact, Cosima was probably right, although that isn't the point. (Mephisto's Musings.)

### San Francisco's New Opera

"Ah! Finalmente!" ("At last!") sang Marsden Argall, in the character of Angelotti, when the curtain rose on *Tosca* at the opening of the War Memorial Opera House on Oct. 15. The occasion marked the musical dedication of the first municipally-owned opera house in the United States, with the building itself in a prima donna role. . . . Claudia Muzio was the *Tosca*, Dino Borgioli the *Cavaradossi*, and Alfredo Gandolfi the *Scarpia*. It was fitting that the first sung words, which expressed the realization of a dream begun twenty years ago, should have been voiced by a Californian—Mr. Argall. . . . Gaetano Merola conducted.

## On The Front Cover:

**B**IDU SAYAO, born in Rio de Janeiro, began to study singing secretly at the age of fourteen, after which, with her parents' consent, she went to Paris to become one of Jean de Reszke's last pupils. In 1925, she made her concert debut at the Teatro Municipal in Rio, and, in 1926, she made her operatic debut, as Rosina in *The Barber of Seville*, at the Teatro Reale in Rome. Miss Sayao appeared in the United States for the first time in 1936, when she was soloist with the New York Philharmonic-Symphony under Arturo Toscanini in Debussy's *The Blessed Damsel*. The following year the soprano was engaged by the Metropolitan Opera Company, with which she has been associated since that time. Her many roles there have included *Violetta*, *Mimi*, *Juliet*, *Mélisande*, and *Susanna*. She has also sung with opera companies in Paris, Milan, Turin, Buenos Aires, and other cities. This season she has been singing leading roles in *Mefistofele*, *La Bohème*, *Don Giovanni*, and *Pagliacci* in another one of her many engagements with the San Francisco Opera Company. Miss Sayao also makes numerous recital, radio, and orchestral appearances, and has recorded for Columbia Records. (Photograph by James Abresch, New York.)

## LETTERS TO THE EDITOR

### Supplementing a Player's Income

TO THE EDITOR:

During the 1951-52 season I played with the symphony orchestra in Chattanooga, Tenn. May I suggest the following plan for consideration and adaptation.

We have about 600 semi-professional orchestras in the United States. The task of providing additional income for the musicians who play in them presents a tremendous problem, which is of great concern to musicians and possible employers alike. The problem cannot be solved in a satisfactory way by designating job committees, which in some cases put symphony players in offices as clerks or in stores as packers, stock clerks, etc. Much as the endeavors of the job-committee members deserve appreciation, jobs have not been provided for all musicians in need of additional income, and many musicians have felt frustrated in the jobs that were found for them. In all fairness, moreover, one cannot expect local businessmen to offer jobs to symphony players when they plan to leave town as soon as the season ends. Therefore it is being suggested that the orchestra managers in the different sections of the country develop a program for directing the players' abilities into musical channels. Additional income—even at a low salary—will then be derived from musical activity.

The manager, with the help of interested citizens, will contact institutions, old-age homes, sanitariums, hospitals, correctional institutions, jails, and leading families in private homes to arrange a chamber-music series during the orchestral season of, for example, twenty weeks. Much neglected chamber music will be brought to many people, at the same time that additional income is provided for some musicians while keeping them within their profession.

In one community it might be possible to contact five families, one bank, one medical association, one school, one church denomination, one jail, one correctional institution, one hospital, etc. From ten such sources, each willing to give one dollar a week for a twenty-week season, the income would amount to \$200 from one community. Ten communities would then furnish \$2,000. With \$100 a

week for disposal, four musicians would each be provided with an additional income of \$25 a week.

To stir up interest in the project publicity must be given through radio broadcasts, concert programs, daily newspapers, and periodicals.

ILSE NEHEMIAS  
New York

### Recording Ban

TO THE EDITOR:

In your July issue you take editorially a stand against the new ban on recording in Europe issued by Mr. Petrillo. Your stand seems to be in my opinion one-sided and I would like to show why.

The statement that the elimination of Mr. Rodzinski as conductor for records made in Vienna will not increase the number of records Columbia or Victor will make here is an opinion open to question, to say the least. If both these firms—and the many other American firms who record in Europe because it costs less—cannot employ artists known in America, they will certainly have to record more in this country than they do now. If these firms choose to record with European orchestras rather than with American orchestras, it is not because they believe the European orchestras to be better than the American orchestras but because they have to pay less. This is unfair competition to the American musician, and it is about time something be done about it.

I have read frequently in your paper reports concerning the alarming situation in the music field. I daresay that it would be better to make some positive proposals for correction instead of attacking a union head whose hands are bound by legislation such as the Taft-Hartley law and others. You mention only the negative side of some measures which had to be relaxed. What about the countless musicians who were made jobless by the application of restrictions contained in these new laws.

If we are to save musical life in America we had better face the issue and work all of us together toward one goal: improvement of conditions facing musicians today, whether they are concertizing artists or orchestra musicians, teachers, jazz musicians, etc. Instead of complaining that H.

Arthur Brown lost a job conducting in Vienna, how about going out to get him a substitute engagement right here and with an American orchestra? How about, instead of complaining that some young musicians lose an opportunity to record or be heard in Europe, trying to create that opportunity for them right here? I know about a lot of very able instrumentalists who would be very happy indeed if they could find that opportunity instead of going to Europe, only to come back empty-handed, if not with a deficit to recover.

As an old subscriber I'd be happy to see this become the beginning of a free discussion of a problem facing the entire music profession today.

WERNER LANDSHOFF  
New York

*We still do not believe that the ban achieves its real objective which, from a strictly labor viewpoint, is admirable, however questionable it may be artistically. Any other opinions?*

—THE EDITOR

### Marks Levine Article

TO THE EDITOR:

I have particularly enjoyed the September issue. . . . May I commend you on your fine article, Marks Levine Explores America's Musical Centers. As a music student myself, I am one of the many who deeply regret the limited opportunity for young artists in the vocal and especially the operatic field. I sincerely hope that something worthwhile may be accomplished to further musical advancement when Mr. Levine meets the local managers on December 15.

Also, I enjoyed the editorial, Opera in the United States—A Continuing Speculation, and am glad to see we are going to have more on the subject.

BETTY JEAN LANG  
Wilton, Conn.

### Saenger's Violin Studies

TO THE EDITOR:

I wonder whether any of your readers would know the whereabouts of a set of Gustav Saenger's A Complete Course of Progressive Orchestra Studies for Advanced Violinists, in three volumes. It has occurred to me that a student or teacher of the violin may own a set which he no longer requires for his studies or teachings.

RAPHAEL GOULD  
New York

## Plans Announced For Worcester Festival

WORCESTER, MASS.—The 93rd annual Worcester Music Festival will be held this year from Oct. 20 to 25. Four of the six concerts will be included in the subscription series; the other two—a popular request program and a young people's concert—are to be sold as independent events.

The Philadelphia Orchestra will again take part in all of the concerts. Eugene Ormandy, its regular conductor, will be spelled in some of the programs by Alexander Hilsberg, former associate conductor, and Boris Goldovsky, festival music director and conductor of the festival chorus. The list of soloists holds Hilde Gueden, Margaret Harshaw, and Adele Addison, sopranos; Janice Moudry, contralto; David Lloyd, tenor; Mack Harrell and William Warfield, baritones; Allen Nicholson, boy soprano; and Rudolf Firkusny, pianist.

## WITH THE MANAGERS

### Kenneth Allen To Head Davidson Management

Kenneth L. Allen, Jr., has succeeded James A. Davidson as president of James A. Davidson Management, Inc. The retiring president, head of the firm since its organization some nine years ago, will continue to serve on the board of directors and as an advisor. Mildred Shagal, Mr. Davidson's assistant throughout the firm's past existence, will continue with Mr. Allen in the same capacity.

Production of group attractions such as the Robert Shaw Chorale and Orchestra, Rodgers and Hammerstein Nights, and the Nine O'Clock Opera will be carried on as before by the Concert Theatre, Ltd., a subsidiary corporation. Artists Personal Service, Inc., another subsidiary corporation, has been organized to provide management services for individual artists. A third corporate subsidiary is being established to handle exclusively the firm's business management operations.

Columbia Artists Management has reassigned its promotional and publicity activities among its own sales and executive personnel, following Dorle Jarmel's resignation as head of the publicity department. Humphrey Douless, executive in the Coppicus, Schang & Brown division, will also do the promotion and publicity for the division and supervise that of the Kurt Weinholt and Andre Mertens departments, in which Chase Adams is press agent. George E. Judd, Jr., executive in the Judson, O'Neill & Judd division, will assume the promotional duties for his division, with Tate Irvine as his assistant, and for the Horace J. Parmelee division. Frederick C. Schang, president of Columbia, will oversee the entire management's various press activities.

Aaron Richmond has announced the addition to his staff of Martin Bookspan, former program director of radio station WBMS in Boston. In his new position with the Boston concert manager, Mr. Bookspan will assist in promoting musical activities in Boston and New England. He will also continue as music commentator on station WCOP.

Herbert Barrett is now concert manager for the New Music String Quartet and Ralph Kirkpatrick, harpsichordist. The Bach Aria Group is already under his management.

Paul Posz is now managing director of the California Civic Music and Arts Foundation, a non-profit group reorganized from the Paul Posz Concert Series in San Francisco. Gordon Tevis is president.

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# Music and Dance Festival Is Given in Granada

By ANTONIO IGLESIAS

## Granada, Spain

ONE of Spain's most beautiful and evocative cities, Granada, the soul of Andalusia, was chosen as the site for the First Festival of Spanish Music and Dance, which was financed by the Comisaria de la Música with the co-operation of the municipal government of Granada. To celebrate the opening of the festival a Gypsy feast was held in the Algibe Square, where a troupe of entertainers provided an altogether authentic spectacle of song and dance. The *tocaes* and *bailaores* (Andalusian instrumentalists and dancers), clothed in simple peasant costume, executed the intricate rhythms and dance patterns with a stateliness and grace frequently imitated but rarely attained outside of Spain.

Some years ago a group of musicians formed the Sección Femenina whose purpose was to preserve the inexhaustible wealth of Spanish folk music and dance. This program was the result of their efforts, and, with the help of local artists, the material they had gathered was presented in all of its original beauty of melody and cadence.

Among the noted Spanish artists to appear were Rosario and Antonio, who were featured on the first formal program offered by the festival. Their artistry is already well known to New York audiences, although they have since disbanded to form separate ballet companies.

Andrés Segovia gave two recitals at the Isabel la Católica Theatre and was one of the festival's strongest attractions. The guitar, an Andalusian instrument *par excellence*, remains the surest means of reaching the Spanish soul, and Mr. Segovia won high acclaim from his countrymen, who have had only a few occasions in recent years to enjoy his great art.

Attention at the festival was also focused on the concerts given by the Orquesta Nacional under the direction of Ataúlfo Argenta. The first of four programs, dedicated to the memory of Manuel de Falla, who spent his last years in Granada, included *El Amor Brujo*, with Ana María Iriarte as soloist, the two suites from *The Three-Cornered Hat*, *La Vida Breve*, and *Nights in the Gardens of Spain*, with José Cubiles as piano soloist. The second was devoted to works that represent Spain as seen through foreign eyes, or, rather, as heard through foreign ears. Mr. Argenta conducted the orchestra in Debussy's *Ibéria*, Ravel's *Rapsodie Espagnole*, Strauss's *Don Quixote* (with the cellist Gaspar Cassadó), and with Albeniz' brilliant *Triana*, as transcribed for orchestra by Arbós.

### Contemporary Works Played

Music by contemporary Spanish composers made up the third Orquesta Nacional program. The pieces heard were Jesús Guridi's *Ten Vasconian Melodies*; Joaquín Rodrigo's *Concerto in Modo Galante*, for cello and orchestra, with Mr. Cassadó as soloist; and a concert version of Oscar Esplá's *The Devil's Christmas Night*, a scenic cantata based on a popular legend. Consuelo Rubio sang the title role in this last work and appeared again on the fourth program as soloist with the orchestra in Rodrigo's *Triptico* of Mosén Cinto and Jesús D. Leoz' *Two*

Poems on texts by Juan Ramón Jiménez. The last program also included Strauss's *Don Juan* and three pieces by Turina, *The Rocio's Procession*, *The Bull-fighter's Prayer*, and the *Sevillian Symphony*.

The artistic merit of the programs presented speaks eloquently for the First Festival of Spanish Music and Dance, and its success can be attributed both to local support and the help of Granada's many foreign visitors. It is to be hoped that future festival programs will be enriched by the contributions of guest artists and orchestras of international repute.

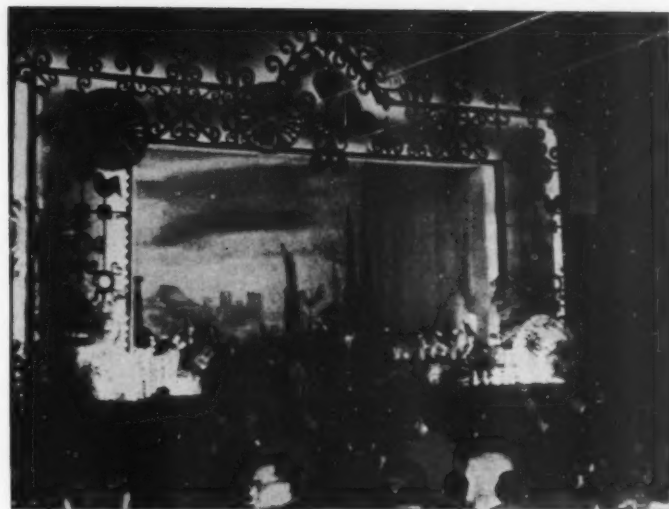
Every year the Royal Academy of Fine Arts of Saint Ferdinand presents a gold medal to the city or cultural group that most distinguishes itself in the nation's artistic activities. This year's award recognized the fine work of the Bilbao Orquesta Municipal. To celebrate the occasion the Bilbao orchestra gave two concerts, conducted by Jesús Arambarri, in the Teatro de la Zarzuela in Madrid. Works figuring in the programs, besides those drawn from the traditional repertoire, were by the contemporary Vasconian composers Víctor Zubizarreta, Andrés Isasi, Jesús Guridi, Arriaga, and Sorozábal. Castille, a symphonic poem by the conductor, based on poems by Manuel Machado, was also given its first performance. The orchestra was assisted by the Sociedad Coral de Bilbao, which appeared in both concerts under the direction of Modesto Araña.

Other musical activities in Madrid have included a concert given by the Maitea Choir of San Sebastián and piano recitals by Pilar Bayona, Gonzalo Soriano (who gave the first performance of Rodolfo Halffter's *Hommage to Antonio Machado* and a sonata by Bevar-Baker), and the Portuguese artist Helena Costa. A recital was also given by the Venezuelan guitarist Alirio Díaz. The Orquesta de Cámara de Madrid was conducted by Ataúlfo Argenta in a concert of works by Mahler and Strauss, *Rigoletto*, *Il Barbiere di Siviglia*, *Madama Butterfly*, and *La Traviata* were presented in a short season at the Teatro Calderón under the direction of Ino Sabini and José Luis Llorente.

### Open-Air Concerts Fail

An attempt to organize a series of open-air concerts was made by the Orquesta Sinfónica de Madrid. The experiment failed after a single concert, however, because of the bad acoustics of the bull-fight ring where it was held. Pierino Gamba conducted.

Following its series of Holy Week broadcasts, the National Radio offered a number of "Madrid Concerts," which consisted largely of music in some way related to the Spanish capital. The first performance of Cristóbal Halffter's *Easter Antiphony* to the Holy Virgin, for chorus and orchestra, was given by the Orquesta de Cámara de Madrid and the chorus of the National Radio, with the composer conducting. Blanca de Seoane, Fuensanta Solá, Francisco Navarro, and Joaquín Deus were heard as soloists, and brief commentaries were provided by Father Sopena. Ataúlfo Argenta conducted the orchestra on the program of July 18 in a concert of Spanish music which included Falla's *El Amor Brujo* and *La Vida Breve*, Turina's *Sevillian Symphony*,



Torres Molina

Andalusian dancers and instrumentalists stage a traditional Gypsy scene in Algibe Square, Granada, opening the First Festival of Spanish Music

and two works by Rodrigo, *Fanfare* and *Four Amatory Madrigals*, the latter sung by Carmen Pérez Durias. The commentator for this program was Enrique Franco, the young director of the music division of the National Radio.

Madrid needs an opera house acutely, and the running campaign for one is being considerably enlivened by a series of weekly broadcasts organized by Antonio Fernández Cid. The Royal Theatre, as the program is called, presents prominent Spanish singers and orchestras in excerpts from the standard operatic

repertoire. The title has a certain nostalgic significance here because it was in the old Royal Theatre, now being restored, that opera found its last refuge in Madrid.

The Royal Academy of Fine Arts of Saint Ferdinand, founded in June 1752 by Ferdinand VI, celebrated its bicentennial on June 13 with a commemorative concert prepared by the Cathedral of St. Barbara. The program included the mass *Jubilate Deo*, by Francisco Cinelli, the *Benedictus* from a mass by Antonio Soler, and a sonata for organ by Sebastian Albero.

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## City Opera

(Continued from page 3)  
times got seriously in the way of the vocal music and of the supposed lonely intimacy of Bluebeard and Judith. There were times, indeed, when the stage looked less like Bluebeard's castle than like Grand Central Station at 5 p.m. Which is not to say that the dancers were at fault. They—particularly Mary Hinkson—carried out their strange assignments with grace and much artistry. One might even venture to suggest that a fine modern dance could be evolved around this score, and I seriously submit the idea to Martha Graham or Agnes de Mille.

The English translation was well worth while, particularly as enunciated by Miss Ayars. Mr. Pease occasionally covered his vowels in a way that made them unintelligible. Both sang their not too difficult music with ease and a considerable sense of the work's original style. Mr. Rosenstock's supervision from the pit was masterful; never harried and never tentative.

Ravel's Spanish clock story was disclosed in what I imagine to be a neo-rococo setting, all pastel pinks, blues and shimmering whites with neat wrought-iron lines to sharpen the focus. The big clocks, you knew all the time, were not clocks at all but just gaudy boxes for Mr. Lloyd and Mr. Gauld to walk through, and for Mr. Cassel to sling over his shoulder like mere nothings. And the house clearly was not a house, nor did it have a second story to which to carry the clocks, so everything was gay-mad and preposterous in the best Gallic tradition. As I suggested before, L'Heure Espagnole cannot fail. The unerring taste and fastidious intelligence of Ravel frustrate any attempts to debauch the work, and nobody, including present company, can help making a sparkling success of it.

Miss Manners, in her first appearance at the Center, was a vivacious, sufficiently Iberian Concepcion, with an appropriately light and musical voice. Mr. Cassel had no difficulty filling every physical, as well as vocal, requirement of the burly muleteer. David Lloyd has developed a carefully thought-out impersonation of the mincing poet, in which the falsetto is a very good touch. Luigi Vellucci and Mr. Gauld got the most out of their roles as the prototypes of old Lotharios who bite off more than they can chew. Mr. Serafin, who likes his music slower these days, may have relaxed a bit too much in this instance. He lost momentum steadily and the dance rhythm of the closing ensemble was all but indistinguishable.

### Tosca, Sept. 18

The thermometer stood at a sticky eighty degrees on the opening night, Sept. 18, and it was not surprising that the theatre's excellent air-conditioning equipment was not the least of the evening's attractions. The matter in hand was the City Opera's familiar production of Tosca with two debutants—Anne McKnight in the title role and Tullio Serafin as conductor. David Poleri, as Cavaradossi, and Walter Cassel, as Scarpia, have given us these roles before. It seems ridiculous to refer to Mr. Serafin, at 74, as a debutant, but it was his first appearance as generalissimo of the Italian wing at the City Center, and he has not appeared in New York since he departed from the Metropolitan in 1935. The distinguished conductor had laid up some superb performances to his credit at that theatre, and many of us were curious, maybe even apprehensive, about the changes seventeen years might have wrought.

Any fears were quickly dispelled. Maestro Serafin remains a vigorous, demanding and serenely authoritative conductor. He dealt with the score as with a very old and familiar friend. He maintained a leisurely pace, but

### BLUEBEARD'S CASTLE

Opera in one act by Bela Bartok. English text by Chester Kallman, adapted from the libretto by Bela Balasz. Conducted by Joseph Rosenstock. Staged by John Butler. Set and costumes designed by Rouben Ter-Arutunian. Presented by The New York City Opera Company. Oct. 2, 1952.

#### Cast:

Bluebeard ..... James Pease  
Judith ..... Ann Ayars  
Judith's Inner Self ..... Mary Hinkson  
First Door ..... Murray Gitlin  
Second Door ..... Jim Smith  
Third Door ..... Mary Anthony  
Fourth Door ..... Anneliese Widman, Alvin Schulman  
Sixth Door ..... Glen Tetley  
Seventh Door ..... Una Kai, Yvonne Mounsey, Patricia Savoia

#### followed by

### L'HEURE ESPAGNOLE

Opera in one act by Maurice Ravel. Libretto, in French, by Franc-Nohain. Prologue written by Jose Ruben. Conducted by Tullio Serafin. Production devised and directed by Jose Ruben. Set and costumes designed by Rouben Ter-Arutunian.

#### Cast:

Concepcion ..... Gail Manners (debut)  
Gonzalve ..... David Lloyd  
Torquemada ..... Luigi Vellucci  
Ramiro ..... Walter Cassel  
Don Inigo Gomez ..... Carlton Gauld  
Prologue ..... Arnold Moss

there was nothing sluggardly about it. The while he gave the orchestra leeway to be vocal, he kept all lines tightly drawn, kept dynamics sharp and unmistakable, and developed a freshness and self-propulsion in the music that made it seem younger than it is. He controlled the stage too. Permitting the portamentos, rubatos, fermatas, and like traditional franchises of Italian opera singing, he nevertheless insisted upon decorum, and at no time was there a threat of that romantic shambles into which conductors can, and do, get drawn in performances of this sort if the singers get the upper hand of them.

Miss McKnight was a Tosca of variable talents. She is sufficiently impressive and robust of person to make a characterization of the grande diva possible. She has a rich, sort of bubbly voice, with enough reserve power to be equal to any Puccini climax (her Agitando in the third act, working up to the high C, was really triumphant. The Vissi d'arte was securely sung, and it generated enough authentic emotion to draw long applause and some cheers from the audience). When she has lived with the part a little longer, Miss McKnight probably will stop fussing over the details of her dramatic performance and seek a calmer and subtler key. For one thing, when she advances upon Scarpia with dagger drawn, won-

dering whether a second thrust will be necessary, she probably will not daintily lift her skirt for fear of stepping into the hem.

Except for the last phrase of his E lucevan le stelle, Mr. Poleri strove valiantly with the bravura of Cavaradossi and devoted himself handsomely and unremittingly to a convincing portrayal. Mr. Cassel, while he did not often call up the Scarpias of Scotti nor of Lawrence Tibbett at his best, was of sufficient weight, histrionically, to carry his part with conviction. Vocally, too, he made his mark. Others who performed their tasks with professional aplomb were Jon Geyans as Angelotti, Luigi Vellucci as Spoletta, Richard Wentworth as Sciarone, and Thomas Powell as the Jailor. Ethel Greene sang the Shepherd in place of Edith Evans. The staging, a good one considering the strictures of space, was Leopold Sachse's. —R. E.

### Menotti double bill, Sept. 19

It is a tribute to the theatre sense of Gian-Carlo Menotti that The Old Maid and The Thief, originally composed for the radio, and Amahl and the Night Visitors, originally composed for television, should both have been highly successful in those media, and yet make an excellent double bill for the opera house.

The cast of the first opera on this occasion was made up of Adelaide Bishop, as Laetitia; Mary Kreste, as Miss Todd; Ellen Faull, as Miss Pinkerton; and Thomas Tipton, as Bob. All of them sang well and bounced through their roles in the slapstick fashion that Mr. Menotti seems to want in this production, staged by himself. Miss Kreste succeeded in making Miss Todd a real personage, with a touch of pathos, in spite of the low-comedy atmosphere, a proof of her artistry. Mr. Menotti has omitted the business of starting the automobile for the flight of Laetitia and Bob with a sputtering trill from Laetitia. He should restore it.

James Sammarco, of the Columbus Boychoir School, which provided the original Amahl, Chet Allen, made his debut at the New York City Opera in the same role in this presentation. He was understandably nervous and off pitch at times, but he gave a moving performance. In the passages where his voice was steady, it was pure and sweet in quality. Rosemary Kuhlmann was superb as the Mother. Michael Pollock, Lawrence Winters, and Richard Wentworth took the roles of the three Kings, Kaspar, Melchior, and Balthazar. They made charming  
(Continued on page 19)



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### CONFERENCE DINNER

Guest of honor at a dinner in Chicago during the annual conference of Western field representatives of Civic Concert Service was O. O. Botto (foreground). D. L. Cornet, at far end of table with Mrs. Cornet, was host; and George W. Fowler (seventh from left), toastmaster



## San Francisco

(Continued from page 3)

in the final scene, he always proved himself a consummate artist.

The production was more than just a one-man show, and its superb quality was manifest in every department. From the first sounds of the orchestra under Mr. Cleva's direction to Mefistofele's final defeat the entire company turned in one of those performances that eventually take on legendary aspects.

Ferruccio Tagliavini, as Faust, sang beautifully, better than he has ever sung here before. Bidu Sayao was an exquisite Margherita, so exquisite that the lightness of her voice for the role was forgotten, and her version of L'altra notte was heart-wriving. Thelma Votipka made a spirited Marta and Virginio Assandri an able Wagner. Jean Fenn showed beauty of voice and stage presence as Helen of Troy; Margaret Roggero lent her warm voice to the part of Pantalis; and Caesar Curci was Nereo. The chorus and ballet rated equal honors with the principals, as did their directors, Kurt Herbert Adler and William Christensen.

No scene in the history of the opera company has seemed so sensational as that of the Witches Sabbath in the Broken. The orgy, with its unforgettable surging of color and movement, dominated from a rocky vantage point by the exciting figure of Mefistofele, brought about the most tumultuous audience response yet evoked by a stage scene at the opera. The sets by Armando Agnini and Eugene Dunkel had much to do with the over-all effect. The lighting was excellent, and the special staging tricks worked on time.

A second audience, with standing room only available, heard a repetition of the opera on Sept. 24. There was a report that an extra performance might be added before the close of the season.

### Anticlimactic Aida

After Mefistofele almost anything would have seemed anticlimactic, but the fact that the Aida given on Sept. 23 seemed unbearably dull could not be blamed solely on the stupendous success of its predecessor. Kurt Herbert Adler, who has built the San Francisco Opera chorus into a remarkable unit, was an unsatisfactory conductor for the Verdi score. Such interest as the production held were provided by a preliminary procession, something like a circus parade, in which all the participants marched in front of the audience before the performance began, and the use of the Elmer Keeton Memorial Chorus, a Negro group, to play the Ethiopians in the triumphal scene.

Mary Curtis, making her debut as Aida, was handicapped in appearance by needlessly ugly make-up and in-



From left to right: Bidu Sayao, Ferruccio Tagliavini, Thelma Votipka, and Nicola Rossi-Lemeni, in the San Francisco Opera staging of Mefistofele

effective costumes. At times she sang with great warmth of tone. Since she was said not to be feeling well, final judgment on her abilities was reserved until later performances. Blanche Thebom substituted energy for suavity as Amneris. Mr. Del Monaco, the Radames, sang with youthful ardor, but like everyone else he was off pitch too much of the time. Giuseppe Valdengo was an adequate Amonasro. Italo Tajo did some of his best singing as Ramfis, but his stage deportment was too casual. James Schwabacher's tenor voice sounded too small for the Messenger. Désiré Ligeti was the King and Margaret Roggero the Priestess. Sally Bailey, in grotesque make-up, performed the solo dances. The supers needed more training, but the stage bands functioned well.

## City Opera

(Continued from page 18)

figures of those bumptious worthies, but they could have sung more robustly at times. William Starling was an imposing Page. John Butler's choreography for the Shepherds' dance was weak, but it was brilliantly performed by Mary Hinkson, Glen Tetley, and Mr. Butler, who replaced Charles Czarny at this performance. Thomas Schippers conducted both operas with notable sensitivity and vitality. It would be difficult to imagine them better interpreted.

—R. S.

### Don Giovanni, Sept. 20

The first performance of Mozart's opera this season brought three debuts. The most important was that of Carl Bamberger, a conductor of Austrian birth who has been in this country for fifteen years and who is best known for his musical direction of the Columbia, S. C., Festival. Laurel Hurley made her bow in the role of Zerlina, and Randolph Symonette was introduced as the Commandant.

Other roles were filled by singers familiar from other seasons. James Pease sang the title role with sonority and considerably more élan than previously; Jon Geyans was his swaggering servant, Leporello. Ellen Faull was Donna Anna, providing the best singing of the evening in her Non mi dir; Leona Scheunemann was Donna Elvira. Rudolf Petrak was heard in one of his most congenial roles, Don Ottavio. Emile Renan offered another of his perceptive character drawings in Masetto, although he seemed a trifle mature for the part.

Mr. Bamberger paced the opera at a comfortable jog from the beginning. While this precluded a great deal of inner tension, it allowed plenty of breathing space for the arias, and the



singers benefited from not having to scramble through their fiorature. Although he seemed completely knowledgeable in the pit, the conductor had not apparently adjusted himself to the stage—perhaps he was not used to conducting without a prompter. There were frequent in-exactnesses between orchestra and singers in both entrances and long passages. Insufficient rehearsals might be also partially responsible, but whatever the cause, the effect was often disturbing.

Miss Hurley made a distinct impression of youthfulness and charm, and she sang lightly and prettily for the most part, without affectation. Mr. Symonette was not so fortunate in his debut role. His voice lost resonance and quality as it descended, and there were times when he was overwhelmed by the orchestra. He seemed tentative on the stage, a defect that experience may well remedy.

The practice of introducing commedia dell'arte harlequins at every possible juncture was still annoying. They required far too much attention, not only from the audience, but also from the principals, who often had to interrupt a vocal line or an action while the clumsy figures hurtled by on some senseless errand. Distracting, too, was the servants' byplay in the first act. More expert scene-stealers are seldom seen than the shrewish cook who appeared at the head of Elyra's stairs and carried on her fish-wifery throughout a good portion of Leporello's Madamina. He should sue.

—Q. E.

### Madama Butterfly, Sept. 21, 2:30

The New York City Opera Company's sixtieth Madama Butterfly was in no significant way distinguishable from its variable mediocre predecessors. The cast was familiar in virtues and shortcomings as they moved through the same tired, ineptly designed old settings and responded to the clear but uninspired conducting of Thomas P. Martin; the staging, although newly credited to José Ruben, had changed but infinitesimally and shed no new light on the story.

Camilla Williams sang the upper two-thirds of Cio-Cio-San's music with clear, fluid tone and phrased so affectingly as to make complaints about her weakness on low notes seem sheer ingratitude. As Pinkerton, Giulio Gari acted acceptably but used his burly, uncolorful voice without much sensitivity of line. Richard Torigi was a knowing, relaxed, uninteresting Sharpless. Frances Bible sang securely and with good tones as Suzuki, but, cast outside her usual trouser-role métier, provided little in

(Continued on page 20)

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### WELCOME FROM MICKEY

Elena Nikolaidi's son greets her upon her return from Australia

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## City Opera

(Continued from page 19)

the way of dramatic illusion. Luigi Vellucci, usually a very good Goro, discharged his duties with an air of preoccupation. Lawrence Winters, whose lyric baritone voice is in no way suited to the Bonze's imprecations, was an impressive figure nonetheless. Emile Renan's Yamadori was interesting largely because he seemed more interested in his stage business than in Butterfly. Thomas Powell was the Imperial Commissioner, and Mary Le Sawyer was Kate Pinkerton.

—J. H., JR.

### La Traviata, Sept. 21

The first La Traviata of the season found Tullio Serafin conducting a familiar cast as he made his second appearance with the New York City Opera Company. There were many beauties of texture, many refinements of nuance. The orchestra always sang. The singers' needs were always considered, their interpretative ideas always respected in what was certainly one of the most vocally sensitive performances ever conducted at the City Center.

But Mr. Serafin's temperate consideration, grateful as it was after a long series of fast, rigid, no-nonsense La Traviatas at the City Center, carried with it the seeds of imperfection. Tempos as slow and flexible as his can be a great blessing when filled with the expressiveness of a Gigli, a Caniglia, a DeLuca. With singers of lesser capacities they seem simply slow.



WITH THE ATOM SPLITTERS

Jorge Bolet, backstage after a recital, greets officers of the Community Concert Association of Los Alamos, N. M., site of an Atomic Energy Commission research center. From left to right are Eric R. Jette, president; H. Frank Brown, treasurer; Robert Stafford, Community representative; Jano Haley, vice-president; Mr. Bolet; and James Waite, chairman.

Frances Yeend's Violetta was markedly improved; especially in the last act did she sing with a breadth of emotion that she had not shown before. David Poleri's Alfredo, vocally less blinding than it has been, was fresh and easily acted, and Walter Cassel's Germont made its points vigorously if without much polish. All seemed grateful for the extra expansiveness they were allowed, but none of them used it with unfailing musical intelligence. At one time or another each of them showed a tendency to drag out phrases, and many times Mr. Serafin benignly allowed them to disrupt the rhythmic framework. The second-act duets between Miss Yeend and Mr. Cassel suffered most from this, dragging and hesitating until they lost all impulse, all excitement.

The lesser figures in the cast were all familiar and all competent—Mary Le Sawyer as Flora, Mary Krete as Annina, Luigi Vellucci as Gaston, Richard Wentworth as Doupol, Emile Renan as d'Obigny, and Arthur Newman as Doctor Grenville. Jim Smith was the Matador in the third-act dance, whose choreography (or the remains of it) was credited to Charles Weidman.

José Ruben's staging kept the main plot-line clear without contributing much towards an understanding of the minor relationships or doing anything toward minimizing the raggle-taggle appearance of the chorus. Jean Rosenthal's lighting was patchy, dark, and frequently illogical.

—J. H. JR.

### Aida, Sept. 25

Verdi's Aida was restored to the City Center stage after a season's absence, with Tullio Serafin as conductor. Roberto Turrini, 32-year-old Italian tenor flew from Rio de Janeiro, where he had been singing at the Teatro Municipal, to make his debut as Radames, and Anne McKnight, who had made her debut on opening night, essayed her second role with the company, as Aida. In familiar roles were Margery Mayer, as Amneris; Lawrence Winters, as Amonasro; and Jon Geyans, as the King. Randolph Symonette, as Ramfis; Michael Pollock, as the Messenger; and Alice Richmond, as the Priestess, were newly cast in their parts.

With loving care and exceptional sensitivity, Mr. Serafin brought out the beautiful and frequently original coloration that marks the Verdi score, and the orchestra responded with some of its best playing. The performance also had its brisk and energetic moments, most effectively so at the be-

ginning of the triumphal scene; but Mr. Serafin's concern for texture and phrasing, gratifying as it was, sometimes resulted in mere somnolence, and he conducted intermittent fast sections with perfunctory efficiency, as if he were making up for lost time.

Possessing a sturdy, dry, slightly inflexible voice, Mr. Turrini gave a dependable performance of Radames' music. His singing had moments of impact, but more often than not it was dull for want of proper accentuation. He went through his stage action with enormous relish.

Miss McKnight was thoroughly conversant with her role, and, like Mr. Turrini, sang with excellent diction. In terms of the City Center production her voice was large enough and had considerable warmth, but it was not always secure in pitch or production. This insecurity and a superficial understanding of the music kept her from making the most of her arias and climaxes. Her girlishly-conceived Aida was well routinized in movement but projected no more than surface emotions.

Against these two characterizations Miss Mayer's Amneris stood out for the intelligence and style of phrasing and complete awareness of the musical values involved. Only the naturally insufficient weight of her voice detracted from the full effectiveness of her portrayal. Mr. Winters' Amonasro, also lacking a substantial dramatic voice, nevertheless was affecting in its emotional sincerity and mature musicianship. Mr. Symonette, ill at ease in his new role, produced sonorous tones when the part did not lie too low for him. Mr. Geyans was not at his best vocally; Mr. Pollock and Miss Richmond were satisfactory.

Why Aida should be given at the City Center, with its shallow stage, remains largely incomprehensible, for the direction is forced into incongruities in handling the triumphal scene. Differing to some extent from previous incarnations and now credited to John S. White, the staging offers other oddities, from the premature drawing of the curtain during the Prelude to the peculiar placing of the priestesses at the end. John Butler, the choreographer, came up with an interesting idea for the triumphal scene ballet, a kind of duel for the leading dancers, Mary Hinkson and Glen Tetley. It had little to do with the music.

—R. A. E.

(Reviews of La Bohème, on Sept. 26, and of Cavalleria Rusticana and Pagliacci, on Sept. 28, will appear in the next issue.)

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## Hollywood Bowl Ends Financially Successful Season

LOS ANGELES—After a disastrous 1951 season in which public contributions had to be solicited and artists were asked to donate their services, the rejuvenated Hollywood Bowl ended the 1952 season triumphantly in the black to the tune of between \$30,000 and \$40,000. There were 214,297 paid admissions, adding up to a box-office intake of \$263,457. The Saturday night Pop concerts rolled up the largest attendance, 107,286. The fourteen symphony concerts attracted 85,624 and the six Ballet Theatre performances 41,480.

Erich Leinsdorf conducted the two symphonic programs of the Bowl's seventh week. An all-Beethoven program was given on August 26, with the Egmont Overture as the sole orchestral item. Tossy Spivakowsky played the Violin Concerto and Eugene Istomin the Emperor Concerto. It was not a particularly happy occasion, for Mr. Spivakowsky's fervid style and variable intonation were ill at ease in Beethoven's classical measures, and only in the slow movement of the piano concerto did young Mr. Istomin demonstrate any particular affinity for his task.

The conductor made much better use of his opportunities on Aug. 28, in a spirited account of Mozart's Jupiter Symphony, in the Overture to Gluck's Alceste, and in Siegfried's Rhine Journey and Brünnhilde's Immolation from Götterdämmerung, with Helen Traubel as soloist in the last work. The soprano was in excellent voice and communicative spirit, not only in the Wagner but also in another group consisting of Divinites du Styx, from Alceste, and three Strauss songs.

Dimitri Mitropoulos conducted the two final symphony concerts, on Sept. 2 and 4. The former was an all Brahms program, in which Rudolf Firkusny's playing of the solo part of the D minor Piano Concerto was the only thing remotely resembling traditional treatment.

Mr. Mitropoulos' second program was distinguished by the solo appearance of Nicola Rossi-Lemeni, whose magnificent singing and powerful projection of arias from Mefistofele, Don Carlo, Don Giovanni, and Boris Godounoff stirred the audience to the greatest demonstration of the season. Mr. Mitropoulos furnished beautiful accompaniments, but continued his wholly inexplicable distortions of such standard items as the Overture to Wagner's Rienzi, Rimsky-Korsakoff's

Capriccio Espagnole, and the suite from Strauss's Der Rosenkavalier. Perhaps because they were unfamiliar, Kodaly's Dances from Galanta left the best impression.

The two final Pop concerts were devoted to a Sigmund Romberg program on Aug. 30 and a varied concert conducted by Morton Gould on Sept. 6. Johnny Green conducted the Romberg program with Nadine Conner and Theodor Uppman as soloists. James Melton was soloist in the final concert.

—ALBERT GOLDBERG

## Contemporary Music Played in Australia

MELBOURNE.—During the current season the Victorian Symphony, under the leadership of Juan José Castro, has played many contemporary works. Concert subscribers have heard Stravinsky's Symphony in Three Movements and Le Sacre du Printemps, Prokofiev's Fifth Symphony and Second Violin Concerto, Britten's Sinfonia da Requiem, Hindemith's Symphonic Metamorphosis on Themes by Weber, Bartok's Divertimento for Strings, Rawsthorne's First Piano Concerto, Shostakovich's First Symphony, works by Villa-Lobos, and Honegger's Symphonie Liturgique (conducted by Sir Bernard Heinze). The September youth concert offered Messiaen's L'Ascension.

This radical change-over from our conventional programming has not been achieved without considerable opposition. There can be no disputing, however, the impressive accuracy and precision of Mr. Castro's interpretations. One good indirect result of the change has been that several members of the orchestra have appeared as soloists or as associate artists with ensemble groups in the performances. Another has been the stimulating effect it has had on Melbourne's smaller musical organizations.

Of the many visiting soloists, Paul Badura-Skoda revealed the delicacy and refinement of Viennese piano technique in all his eighteenth-century contributions and rose to present-day requirements of muscular vivacity in the Rawsthorne and Ravel works. Michael Rabin's technical ability was of a high order, but his work, while always fluent and agreeable, lacked substance and virility.

Of the singers, Elena Nikolaidi made a profound impression, as much by her gift of musical self-identification as by vocal splendor. Dorothy Maynor has yet to be heard with orchestra, but her solo recitals were distinguished by sincerity and purposeful musicianship.

—BIDDY ALLEN

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Danvers

**AMERICANS DOWN UNDER**  
Dorothy Maynor, Michael Rabin, and Elena Nikolaidi meet in Sydney, Australia. At the left is Jan Behr, Miss Nikolaidi's accompanist; at the right, Juan José Castro, conductor of the Victorian Symphony, Melbourne

## St. Louis Opera Ends Summer Season

ST. LOUIS.—The total attendance for the 34th season of the St. Louis Municipal Opera was 724,270, an increase of 1,244 over last year. The high figure was reached in spite of terrific heat during the early part of the season and the fact that two of the 88 scheduled performances were rained out. The guarantors for the series had their money returned for another year.

Greatest interest centered in Showboat, the opening work, which received eleven performances, and the superbly cast production of Annie Get Your Gun, the closing work, in which Sandra Deel was an outstanding success. Between these were Sally; The Cat and the Fiddle; Rose Marie, with Maria d'Attili and Walter Cassel; a magnificent performance of The Bartered Bride, with Jarmila Novotna and Ralph Herbert; Countess Maritza, with Wilma Spence; Mlle. Modiste; Naughty Marietta, with Rosemary Brancato; and Babes in Toyland. During the season Eileen Schauler, Mary Krete, Mary Hopple, Patricia Bowman, Gabor Carelli, David Poleri, William Shiner, Joseph Cusanelli, and Edwin Steffe gave particularly outstanding performances. Edwin MacArthur was the conductor, and John W. Kennedy the producer.

The Little Symphony played six Music Under the Stars concerts in the new pavilion in the Quadrangle of Washington University on Friday nights from June 20 to July 25. Stanley Chapple conducted the first five concerts, and Max Steindel the final one. The weather was favorable throughout the short season, and the attendance increased over last year. The list of soloists included Antoinette Caminata, soprano; Margery Burger, pianist; Nino Rosso, cellist; and various members of the orchestra. The Legend of Sleepy Hollow, a work by the local composer Edward Menges, was well received in its first performance, given under the direction of Mr. Steindel.

—HERBERT W. COST

## Schuman Delegated To Venice Conference

The first International Conference of Artists, at which some forty nations were represented, was held in Venice during the week of Sept. 1. William Schuman served as vice-chairman of the American delegation to the conference, which was sponsored by the United Nations Educational, Scientific, and Cultural Organization. The occasion was marked as having been the first time in modern history that practicing workers in all fields of art have met to discuss their common professional problems and social, economic, and political influences that affect their place in contemporary society. Arthur Honegger, representing his native Switzerland, delivered an address at the conference.

In addition to the delegations sent to the conference by member states, other groups of artists were present who had been delegated by the various international organizations that have consultative arrangements with UNESCO. The International Music Council was represented by an official delegation, qualified with the others to vote on the specific recommendations offered to better the working conditions of the artist and safeguard his independence.

## Babylon Announces Season of New Works

BABYLON, N. Y.—The Town of Babylon Symphony has scheduled a series of four concerts for its sixth season which continues the orchestra's policy of presenting new American works as well as standard repertory

pieces. The first of three concerts, to be under the direction of Christos Vrioides, is listed for Oct. 23 when Walter Paul's The Lake of the Dismal Swamp will be given its first performance. Succeeding programs will introduce a Scherzo, for flute and orchestra, by Parks Grant; Terra Nova, a tone poem by Theodore Fitch; and a one-act opera Il Filtro (The Love Charm), by Paul Hastings Allen. On Dec. 4 Frederick Balazs will conduct the orchestra in his own American Symphony. A concert version of Amahl and the Night

Visitors will be offered in the same program. The major choral work to be offered this year will be Verdi's Requiem on March 5.

## Longines Symphonette Introduces Two Scores

The Longines Symphonette, which began its third transcontinental tour on Sept. 25, is including two new scores in its repertoire for the season. They are Amber, Suite Bouffant, by Nicholas Flagello, and Louis J. Brunelli's transcription for orchestra of

a Frescobaldi toccata. Mishel Piastro conducts the ensemble.

## Composers Press Announces 1953 Contest

Feb. 1, 1953 is the deadline for submission of compositions in the next annual Composers Press Publication Award contest. The contest is for symphonic works between eight and ten minutes in length. Applications are available from the Composers Press, 287 Broadway, New York 7, N. Y.

sia in 1921, living first in Paris and coming to the United States in 1929. She was a member of the Chicago Civic Opera before her retirement twenty years ago.

## GILBERT GABRIEL

MOUNT KISCO, N. Y.—Gilbert W. Gabriel, 62, drama critic and novelist who was music critic of the New York Evening Sun from 1917 to 1924, died here on Sept. 3. While still a music critic, Mr. Gabriel studied at the Juilliard School of Music and then took a year's leave of absence to study in Rome, with Respighi. In 1928 his book Famous Pianists and Composers was published.

## MRS. IMRE BRUMMER

Ethel Serly Brummer, 64, dancer, died at her home in New York on Aug. 15. The daughter of Lajos Serly, Hungarian composer and conductor, she was born in Vienna. As a young woman she appeared in vaudeville. In this country she founded and managed the Hungarian Folk Dance and Character Ballet Group. She had served as chairman of the New York Music Week Association. She is survived by two sons, two sisters, and two brothers, one of whom is the conductor and composer Tibor Serly.

## HARRY B. JEPSON

GROTON, CONN.—Harry B. Jepson, 82, professor emeritus of organ at Yale University, died here on Aug. 23. The son of Benjamin Jepson, long prominent in public-school music, he studied at Yale and with Gustave Stoeckel, James Parker, and Charles Widor. He was active on the Yale faculty for nearly half a century, beginning in 1895, and he gave many recitals in Woolsey Hall. In 1918-19 he was in charge of the Yale Bureau at the University Union in Paris. His compositions included a Rhapsodie for orchestra; a Fantasia, for organ and orchestra; and miscellaneous pieces for organ.

## WINIFRED ROGERS

Winifred Rogers, founder of the Hudson River Music School for children, at Dobbs Ferry, N. Y., died at her New York home on Aug. 19. She directed the school throughout its thirty-year existence, which ended in 1945.

## NICHOLAS LAUCELLA

Nicholas Laucella, 70, composer and former flutist of the New York Philharmonic, died in New York on Sept. 2. His published works included the opera Yelinka.

## JAY CADY TAYLOR

ANN ARBOR, MICH.—Jay Cady Taylor, 95, retired comic-opera singer, died here on Aug. 15. He had been a tenor with the Templeton, Carleton, and McCauley opera companies in New York and the Andrews Opera Company in Chicago.

## KONRAD VON ZAWILOWSKI

BERLIN.—Konrad von Zawilowski, 71, for forty years a teacher of singing in Berlin, died here on Aug. 31. A pupil of Jean de Reszke, he appeared for ten years with the Vienna Staatsoper, during Gustav Mahler's tenure.

# Obituaries

politan, in Manon Lescaut. At the end of the second act she received fifteen curtain calls, and fifty bouquets were thrown to the stage. She received wreaths from the company's management and board of directors and an illuminated parchment scroll from her fellow singers.

In 1925 she broadcast a recital on the radio, the first leading opera singer to do so. In 1937 her autobiography, Men, Women and Tenors, was published. Two years later she became an American citizen, and during the second World War she was active in the war-relief work of the Metropolitan Opera Guild. She was married to Mr. Vir Den in 1941.

Mme. Alda had red hair and, as she said, "the temperament to go with it." Her plain speaking, professional quarrels, and many lawsuits were frequently the subject of newspaper headlines. She claimed that "there never was a great singer who was not fat" and that she would rather keep her voice than her figure. After her divorce from Gatti-Casazza, she remarked: "We are friends but thank God I am no longer 'Gatti's wife'." As the manager's wife she had to face the suspicion that her position rather than her voice brought her leading roles. In her autobiography she claimed responsibility for the installation of modern plumbing in the opera house's dressing rooms, and she once said: "When the day comes that I am without beaux, that day I commit suicide."

## CARL T. FISCHER

Carl T. Fischer, 74, president of J. Fischer & Bro., music publishers, died in New York on Sept. 21. The company, unrelated to Carl Fischer, Inc., was founded in Dayton, Ohio, in 1864 by his father, Joseph, and his uncle, Ignaz. In 1875 it was brought to New York, where Mr. Fischer was born two years later. The boy studied music theory and learned to play the organ, but he never became a professional performer. As a young man he worked for his father's firm. He was treasurer for almost forty years, and following the death of his brother, George, in 1941 he became president. He was credited with promoting the music of such composers as Deems Taylor and the late Pietro Yon. For twenty years he was treasurer of the Music Publishing Association of the United States, and he was a founding director of the American Society of Composers, Authors and Publishers. He is survived by his wife, a daughter, three sons, and six grandchildren.

## MRS. EMIL COOPER

Esther Horowitz Cooper, 71, retired operatic mezzo-soprano and wife of the former Metropolitan Opera conductor, died at her home in New York on Sept. 2. She studied voice in Russia, where she was born, and Italy. Under the name of Estelle Karenina she sang leading roles in opera houses in Moscow, St. Petersburg, Paris, Buenos Aires, Parma, and Madrid. With her husband, whom she married fifty years ago, she left Rus-



Frances Alda, costumed as Margherita in Boito's Mefistofele

## FRANCES ALDA

VENICE.—Frances Alda, 69, leading soprano of the Metropolitan Opera for twenty seasons, died here on Sept. 18 of a cerebral hemorrhage. She was in Venice on a vacation with her husband, Ray Vir Den, advertising executive. Their home was in Great Neck, L. I., N. Y.

The singer was born Frances Jean Davies in Christchurch, New Zealand, the daughter of an English father and Uruguayan mother. After attending school in Melbourne, she went to Paris to study with Mathilde Marchesi.

In 1904 she made her debut in the title role of Massenet's Manon, at the Opéra-Comique. Subsequently she sang at the Théâtre de la Monnaie in Brussels, Covent Garden in London, and La Scala in Milan, and in Buenos Aires and Warsaw. In 1908, when she created the title role of Charpentier's Louise, at La Scala, she came to the attention of Giulio Gatti-Casazza, manager of the opera house. When he became general manager of the Metropolitan later that year, he included Miss Alda among the artists he engaged for the American company.

The soprano made her debut at the Metropolitan as Gilda in Rigoletto, on Dec. 7, 1908, in a cast that included Enrico Caruso, Pasquale Amato, Louise Homer, and Adamo Didur. She married Gatti-Casazza in 1910 and did not sing with the company during the 1910-11 season. Otherwise, her career at the Metropolitan went uninterrupted until the 1929-30 season, when she retired. Mme. Alda was divorced from Gatti-Casazza in 1929, after a three-year separation.

During her twenty years at the Metropolitan she sang approximately 25 roles, appearing most frequently as Marguerite in Faust, Mimi in La Bohème, Manon in both Manon and Manon Lescaut, Lady Harriet in Martha, and Micaëla in Carmen. She created the role of Roxane in Walter Damrosch's Cyrano de Bergerac, the title role of Victor Herbert's Madeline, and the role of Cleopatra in Henry Hadley's Cleopatra's Night. She sang in the American premieres of Borodin's Prince Igor, Zandonai's Francesca da Rimini, and Rabaud's Marouf.

On Dec. 28, 1929, the soprano made her farewell appearance at the Metro-



# Ralph Vaughan Williams

## Observes Eightieth Birthday

By EVERETT HELM

FEW composers have had the good fortune to be musically productive and in full possession of their creative powers at the age of eighty. Ralph Vaughan Williams has this good fortune. He celebrates his eightieth birthday on Oct. 12, yet he continues to produce works of great strength and beauty, which have a very special place in the music of the twentieth century.

My first meeting with the English composer revealed so much that was typical of the great man's character and personality that perhaps I may be pardoned for telling the story here in some detail. It occurred at the Three Choirs Festival in Gloucester in 1937. I had written from Italy, where I was then studying, that I would be spending some time in England and that I would like very much to do some work with him, and he had suggested that I look him up in Gloucester during the festival period. I arrived at ten in the morning and proceeded directly to the house number he had given me. Vaughan Williams himself came to the door, asked me to come in, and questioned me about my interests and about many mutual friends.

We had spoken for a good half hour when he looked at his watch and asked whether I would not like to go to the morning's concert in Gloucester Cathedral, scheduled to begin in ten minutes. I accepted with pleasure. He accompanied me to the cathedral, put me into a good seat, and disappeared. It was only then that I looked at the program and saw to my amazement that he was conducting the first performance of his *Dona Nobis Pacem*!

When I saw him after the performance, I tried to apologize for bursting in on his privacy, but he dismissed the whole matter as entirely unimportant. I got no further when I attempted to express my admiration for this wonderful composition. Indeed, throughout my entire association with Vaughan Williams I was unable to compliment him on a single work or performance. After the premiere of his Fourth Symphony, at Queen's Hall in London, I remarked to him that the orchestra had played very well under his direction. "Yes," he replied, "I followed them well tonight, didn't I?"

### The White Gates

In Gloucester it was arranged that I should go down to Dorking from London once a week for a lesson. This lesson, however, had no time limit. Depending on how much music I had to show him, he would spend from one to two hours criticizing my work, another hour discussing music in general, and then the afternoon would be crowned by tea, biscuits, and scones.

The White Gates, where Vaughan Williams has lived for many years, is the embodiment of the English country house. It stands on a rise of ground just outside the town of Dorking, Surrey, and surveys a stretch of typical English countryside. Both the house and the surroundings produce an atmosphere of peace and well-being that has been the background for much of Vaughan Williams' creative activity. Formerly he used to go often to London, to meet friends, to

give courses in the Royal Conservatory of Music, and to conduct and attend performances of his works. Now he seldom leaves The White Gates except for very special occasions, as when he recently conducted the premiere of his Seventh Symphony.

Although he has spent most of his life in England, Vaughan Williams is not in the strict sense of the word English. He was born in Wales, and he has in large measure many of the distinguishing qualities that are associated with the Welsh people—imagination, fantasy, great personal warmth. Wales is a country where legend and folklore abound and traditions have their origins more often in legend than in history. The Welsh character is in many respects totally different from that of the English, being more free and open, less reserved, more frankly emotional. The language is entirely different, presenting to the foreign eye a seemingly hopeless jumble of successive consonants. Yet spoken Welsh is beautiful, full of music and mysterious poetry.

The Welsh are, indeed, an enormously musical people, gifted also as poets, dancers, and singers. Nowhere, except perhaps in Russia, does one encounter such splendid natural voices, distinguished by a certain throaty quality and by the expressiveness of the vocal timbre. The Welsh choruses, composed almost entirely of amateurs, are justly famous. Folk music, stemming from remote times, is still a living tradition in Wales, and its existence is stimulated by yearly festivals in which hundreds of choruses and singers participate and compete in "tournaments of song."

### Welsh Background Prominent

This Welsh background comes to the fore in the music of Vaughan Williams. An almost mystical imagination pervades such a work as the *Fantasia on a Theme by Thomas Tallis*. Here one of the most important elements of Vaughan Williams' style is clearly evident—the tradition of sixteenth-century English church music. Vaughan Williams has been vitally interested in the twentieth-century revival of the works of the English composers, who immediately before and during the time of Queen Elizabeth brought English music to a high point it has never regained since. For nearly three centuries the works of Tallis, Byrd, Taverner, Gibbons, and many others were all but forgotten. Only in recent times they have been published in modern editions, so that today they are widely performed and universally known.

The basis for the *Fantasia* is a short theme of the great sixteenth-century master Thomas Tallis. Employing this as a point of departure, Vaughan Williams builds a composition of great beauty, in which old and new elements are mingled and used side by side. Many of the harmonies are typical of the sixteenth century in their modality.

The influence of sixteenth-century English music is strong in Vaughan Williams' choral music as well. He does not always make such direct use of sixteenth-century style and idioms as in the Tallis fantasia, but his choral writing reveals an intimate knowledge of the contrapuntal pro-



Ralph Vaughan Williams is shown at work in his home, making corrections on his *Romance for Harmonica and Orchestra*, first performed last spring

cedures of the era of Byrd and Wilbye. Not only is his vocal counterpoint expert from the technical point of view; it is also extremely singable and, in the best sense of the word, effective. The vocal sounds, the grouping of the voices, and the way in which the voices cross and recross represent a translation into contemporary terms of the practices of Renaissance vocal writing.

### Folk-Song Influence

A further important ingredient of Vaughan Williams' style is the English folk song. As a young man the composer showed great interest in folk music. He became an ardent member of the English Folk Dance and Song Society and contributed to its publications. In his book *National Music*, Vaughan Williams expresses the opinion that every composer of stature must have his roots firmly in his native country and that all great music reflects, directly or indirectly, the composer's national heritage. It is natural, therefore, that he should utilize the rich folk tradition of Great Britain. In some instances he has done this directly—that is, he has made settings and arrangements of English folk melodies, as in the *Fantasia on Christmas Carols*. His choral arrangements of individual folk songs, mostly a cappella, are among the most expert and imaginative in the entire literature—masterpieces of choral writing and of stylistic propriety. His own melodies are closely related to folk song—so much so that it is sometimes difficult to distinguish them from authentic folk tunes.

Vaughan Williams has composed in nearly all the major forms, and his output includes operas, oratorios, cantatas, symphonies, and concertos. His principal works are his seven symphonies and his large-scale choral compositions such as the *Benedicite*, the *Magnificat*, and the *Dona Nobis Pacem*. Although his style is not outspokenly progressive nor belongs in any sense to the avant-garde, it is thoroughly contemporary in spirit. Occasionally it is surprisingly dissonant, as in the Fourth Symphony, in which a musical motto resembling BACH is used as basic material for all four movements. The Scherzo of the symphony is particularly dynamic, strong and almost sardonic in its dissonance.

Serge Koussevitzky was a great admirer of Vaughan Williams' works, and his performances of them did much to make the English master's music better known in America. "There are few composers of our time who write with the imagination of Vaughan Williams," the conductor once remarked, and perhaps this will be the verdict of future generations as well. As yet, however, his con-

tribution to music history is by no means complete, for only recently he wrote such a youthful, fresh work as the Seventh Symphony. It will certainly not be his last.

## New York College Of Music Reaches Seventy-fifth Year

New York's oldest existing music school, the New York College of Music is celebrating its 75th anniversary this year. Founded in 1877 by Herman Alexander and chartered under the laws of New York State in 1878, it immediately began to play an important role in the musical life of the city. Among its early faculty members were Alexander Lambert, who was director from 1889 until 1904, Frank van der Stucken, Frank Damrosch, William J. Henderson, and James Huneke, the last two among New York's most distinguished music critics. Theodore Thomas and Raphael Joseffy were both members of the board. Celebrated artists took an active interest in the college from the beginning, among them Ignace Paderewski, Xavier Scharwenka, Marcella Sembrich, Felix Weingartner, Max Fiedler, and Leopold Godowsky, who was a member of the faculty.

The school was originally located at 163 East 70th Street. In 1889 it was moved to a new building at 128-130 East 58th Street, which was provided with all the up-to-date educational facilities of those days, as well as "the latest sanitary improvements," as an early catalogue boasted. After 31 years at that address, the college was moved to its present home at 114 East 85th Street, a modern building with a concert hall, commodious studios, and other improvements. As part of its anniversary celebrations the school plans to expand this structure.

Alexander Lambert was succeeded in 1904 by August Fraemcke and Carl Hein as joint directors. After Mr. Fraemcke's death in 1933, Mr. Hein continued as director until his own death in 1945. He was succeeded by Arved Kurtz, brother of Efrem Kurtz, conductor of the Houston Symphony, and of Edmund Kurtz, well-known cellist.

Today the New York College of Music numbers more than sixty musicians on its active faculty, and it has more than 700 students. New recruits to the faculty are Marion Bauer, composer and teacher, in the theory department; and Josef Turnau, who was associated with Richard Strauss at the Vienna Staatsoper, in the opera workshop and opera department.

# Music Publishers' Annual Forecasts

## ASSOCIATED

Celebrating its 25th year of operations, Associated Music Publishers, Inc., has become the exclusive agency for the catalogues of Enoch & Cie., Paris, and the Union Musical Español, Madrid. Final arrangements will be completed in the near future for AMP's representation of the Edizioni Suvini Zerboni, Milan.

Several special publications are planned for the 1952-53 season. Among these are an octavo-size edition of the Brahms Liebeslieder Waltzes, Op. 56, after the original Simrock issue, with English and German texts; Music for Children, eight pieces for piano by George List; Richard Mohaupt's Concerto for Piano and Orchestra; two songs with English text and the Concerto No. 2 for Piano and Orchestra, by Camargo Guarnieri; Bohuslav Martinu's Concerto for Two Pianos and Orchestra; Darius Milhaud's West Point Suite, for concert band; Vittorio Rieti's Second Avenue Waltzes, for two pianos; Heitor Villa-Lobos' Missa San Sebastiao, and Fantasy for Cello and Orchestra; and Ernst Toch's Symphony No. 2.

New works by many of the younger British, Austrian, Swiss, and German composers are also being imported from the houses of Bote and G. Bock, Berlin-Wiesbaden; B. Schott's Söhne, Mainz; Schott and Co., Ltd., London; and Universal Edition, Vienna, in addition to those of the already established European composers. Brietkopf and Härtel, Leipzig-Wiesbaden, continues to publish new scholarly texts of musicological importance, and some new music, but it is primarily busy reprinting its world-famous edition of standard classic masters. Adolph Nagel Verlag, Kassel, has restored nearly its entire pre-war catalogue to active circulation and continues to add new titles of masterworks from the fifteenth to the eighteenth centuries to its collection. The publications of Editions Belaieff, Paris; L. Doblinger, Vienna; Max Eschig, Paris; Raoul Breton, Paris; F. E. C. Leuckart, Leipzig; Oesterreichischer Bundesverlag, Vienna; Casa Musicale Sonzogno, Milan; Broadcast Music, Inc., New York-Toronto, and others are also available from AMP.

The titles of all these publishers are correlated with AMP titles in the AMP catalogues. Now available are new 1952 catalogues of orchestral music for sale, miniature scores, vocal music, and band music. A new compilation of instrumental solos, duets, and chamber music is in preparation.

## C. C. BIRCHARD

An edition of Mozart's opera The Magic Flute, adapted for practical performance in English by college and other non-professional groups, will be among the first of the new season's issues by C. C. Birchard and Company. Translation and adaptation are by Berta Elsmith.

Other new publications will include Round And Round They Go, a book containing 99 rounds of unusual historical and musical interest, edited by Oliver Daniel with drawings by Harlyn Dickinson; The Junior String Choir, by Francis Findlay of Boston University, a training course for beginning players in which the instruments may be re-tuned to suit various instrumental combinations and permit participation by musicians of immature technique; We Wrote a Symphony, by Ruth Bradley, a book describing methods of teaching creative music in the schools; The Junior Choir Book, arrangements and original compositions of church music for young singers, by David H. Williams; The People's Music, a text for high-school classes in music appreciation, by Marian Cotton and Adelaide Bradburn; Birchard Choral Collections, No. 2, for tenor, baritone, and bass, edited by J. Lilian Vandevere and Stuart B. Hoppin; and One Christmas, an operetta for children, by Vivian Merrill Young and Ruth Bampton.

## BOOSEY & HAWKES

Benjamin Britten's latest opera, Billy Budd, is now available in vocal-score and libretto form. Television and stage performances are already scheduled to take place before the end of the year. Bartok's Bluebeard's Castle, in a translation by Chester Kallman, will be available in libretto form in time for the New York City Opera performances of the work during the 1952-53 season. Other operas available both in vocal-score and libretto form are Mozart's Così Fan Tutte, in a new translation by Arthur Willner, and Johann Strauss's The Gypsy Baron, in a translation by Ruth and Thomas Martin.

Orchestral works that have been or will be released include the Italian composer Guido Turchi's Five Comments on Bacchi; Arthur Benjamin's North American Square Dances; and works by Delius, including Appalachia, and the Piano Concerto, in revised editions by Sir Thomas Beecham. Piano concertos by Howard Ferguson and Alexei Haieff are also available. The concertos will have New York performances during the season.

A new vocal work by Igor Stravinsky, entitled Cantata, will be available in time for its Los Angeles premiere in November. It is a selection of old English lyrics set for soprano and tenor soloists, women's chorus, and small orchestra. Other vocal works include a selection of Richard Rolle's sacred lyrics, set by Arthur Oldham and entitled Commandment of Love. The success of Aaron Copland's Twelve Poems of Emily Dickinson has induced the publisher to issue separate settings from the cycle, some of which are now available. A recent addition to Boosey & Hawkes's new Imperial Editions is

a volume of soprano songs, containing many works by contemporary composers.

Copland's Quartet for Piano and Strings will be available in pocket-score form. Score and parts for performance can be supplied now. A Progressive Suite for Clarinet, by Murray-Allen, young Chicago composer, will appear in the next few months, together with a varied collection of titles for woodwind trio by Howard Hovey, New York educator.

Band works by Clare Grundman head the list of many works for this medium already released or to be released during the season. The following is a representative sample of titles: Maurice Whitney's Bazaar, and Dorian; Armstrong Gibbs' Dusk; Feller's Theme for Tomorrow; and Lucien Cailliet's Dixie Fantasy.

## JOHN CHURCH

Information concerning the publishing plans of John Church and Company will be found under the section headed Theodore Presser.

## COMPOSERS PRESS

The Composers Press will offer a publication award for a symphonic work to be published in 1953. The winner of the current 1952 award was Will Gay Bottje for his Contrasts, for symphonic band. Score and parts will be released in October. A new department opened this year is for organ. Martin Dümmler's Cradle Song was the first piece to be published. The harp section has been augmented by some first-year harp pieces written by Lucien Thomson, entitled Song at Night and Ebbing Tide. Charles Haubiel's transcriptions for harp of Three Miniatures will soon be available, as will his Athenaeum Suite, a set of classical dances in the Greek modes. This work was chosen for listing by the Interlochen National Music Camp. It is written for brass trio. In the early part of 1953 Haubiel's Sonata for Violin and Piano will be released.

## OLIVER DITSON

Information concerning the publishing plans of Oliver Ditson and Company will be found under the section headed Theodore Presser.

## ELKAN-VOGEL

Elkan-Vogel has recently issued a band arrangement by Mark Walker of the Couperin Overture and Allegro, for orchestra, by Darius Milhaud. Later in the season, a band arrangement by Robert Cray of Saint-Saëns' Carnival of the Animals will be published.

Elkan-Vogel is continuing to publish a series of piano sonatas by Vincent Persichetti, having brought out recently the Sonata No. 5. The sixth is on the press. It is also continuing the Calendar Suite, pieces by John Tasker Howard for piano solo, and will issue July, August, and September in this series.

In the educational field, Elkan-Vogel is publishing a work by Frederick Beckman entitled Music for Melody Instruments. These are for elementary and junior high school grades, and consist of arrangements of well-known musical masterpieces for melody flute, recorder, symphonet, etc., to be used in classes acquainting children in an easy way with the great classics. It is also publishing Ralph Berkowitz' arrangement for two pianos, four hands, of Haydn's Toy Symphony, complete.

In the piano-teaching category, it expects off the press in November a new Ada Richter piano book entitled Easier than Easy, which will include

pieces to be used as supplementary material and for sight reading.

## CARL FISCHER

Carl Fischer, Inc., has plans for the season of 1952-53 that provide for the appearance of new publications in many different categories.

Norman Dello Joio, Lukas Foss, Howard Hanson, Peter Menin, Douglas Moore, William Bergsma, and Virgil Thomson, are among the large number of composers from whom the house has obtained recent works. The new compositions by Dello Joio include his Song of Affirmation, for chorus and orchestra, commissioned by Cornell College, Mt. Vernon, Iowa, for its centennial celebration. His Song of the Open Road, to be off the press at an early date, is another commissioned work, to be performed early in 1953 by the All State Chorus at the combined meeting in Buffalo of the Eastern Music Educators and New York School Music Association.

Lukas Foss's Piano Concerto, which had first performances in Boston, New York, and other places last season, subsequently earned the composer the \$1,000 Horblit Award of the Boston Symphony. The composer has shortened and otherwise revised the work, and a two-piano reduction of the new version is slated for publication. Peter Menin's Fifth Symphony, which has been played by many of the major symphony orchestras, will probably be the next addition to the Carl Fischer Study Score Series. Virgil Thomson's new set of piano études, comprising nine numbers, will be off the press in midseason. The house has recently published a new catalogue entitled Music in the Contemporary Idiom (Selected List), which includes the titles of still other works suitable for concert performance that are in preparation.

Smoky Mountain, a folk opera by Eusebia Simpson Hunkins, will be brought out for the use of both professional and amateur groups, including school groups. New songs have been acquired from Dello Joio, John Duke, Sam Morgenstern, Paul Nordoff, and others. Among those from whom additions to the choral catalogue are being made are:

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sang  
**I LOVED A LASS**  
by  
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# Publishers

(Continued from page 24)

logue will be drawn are Carl F. Mueller, John Jacob Niles, and Hall Johnson. Also to be released are choral collections for school use by Irvin Cooper, Merle Isaac, and jointly by Elie Siegmeister and Rufus Wheeler.

Piano music will include Celius Dougherty's arrangement for two pianos of Purcell's Sonata No. 3 and new editions by Andor Foldes of certain important classics for piano solo.

Two organ albums will be published—The Church Organist, by Frank Asper, organist of the Salt Lake City Tabernacle, and Second Volume of the Sacred Hour at the Organ, by Ruth Barrett Phelps, organist of the First Church of Christ, Scientist, Boston.

Among new issues for wind players will be Mabel Daniels' Three Observations for Three Woodwinds and David Lentz's Sonance, for flute and piano. Also to be published is Julian Menken's Anthology of Symphonic and Operatic Excerpts, for bass trombone.

As usual, instrumental music in the teaching field will occupy an important position in the Carl Fischer schedule. There will be six new collections of piano pieces, written, arranged, or edited by Maxwell Eckstein; four of these will constitute supplementary material to the outstandingly successful Maxwell Eckstein Piano Course. A book entitled Above the First Position, by Russell Webber and Markwood Holmes, will be brought out for violin students. Ernesto Cavallini's Thirty Caprices, originally for clarinet will be published in adaptations by Gerardo Iasilli for saxophone or oboe.

Among new trumpet items by Rafael Héndez will be material not only for the virtuoso but also for the student. The school orchestra will be served by new works from the pens of Harold M. Johnson, Merle Isaac, and Lorrain Watters, and by Living Music from the Past, transcribed and edited by Karl D. Van Hoesen and Frederick Hunt—the last a counterpart to the former's successful Music of Our Time. Band publications will include new contributions by David Bennett, Merle Isaac, Walter Beeler, Joseph Skornica, Ben Vitto, Carl Frangkiser, and Harold M. Johnson. Interludes for Drum and Bell Lyre, by Joe Berryman, are intended primarily for use at football games and parades.

New pedagogical material will include also a pair of books—Adolph Weiser's Two Right Hands, for the pianist, and David Boydan's Manual of Counterpoint.

## J. FISCHER & BRO.

A well-known name was added to the Fischer Edition Organ Catalogue, with the recent inclusion Paul de Maleingreau's Diptych for All Saints. This is the first of the Belgian composer's organ works to be published in the United States. It is an ambitious composition, fifteen pages in length, with strong contrapuntal interest. A new volume is devoted to five organ works by Dietrich Buxtehude. Twenty-five Pieces for Small Organ, selected and edited by Alexander Schreiner, with Hammond Organ registration, are in preparation.

New Christmas works for mixed voices by Royal Stanton, Paul F. Laubenstein, Garth Edmundson, Claud Means, Charles T. Gatty, and Philip G. Kreckel have been issued. J. Fischer & Bro. also recently published new anthems by Homer Whitford, John E. Balamos, Leo Kempinski, Margrethe Hokanson, Aichinger-McKinney, Handel-McKinney, Daniel Moe, and Foster-Gerson.

A New Method for Learning How To Transpose, by Roland W. Dunham, is now available.

## GALAXY

Galaxy Music Corporation this fall is introducing to choral directors throughout the country a composer whose name is treasured in Sweden, the land of his birth, and by Swedish people living in other lands. Best described as their minstrel composer and poet, he is Carl Michael Bellman (1740-1795). This composer's music, although prized by Americans of Swedish descent and widely known in the communities where they live, has seldom been brought to the attention of the general music-loving public here.

The Swedish-American composer, Sven Lekberg, head of the music division at Simpson College, Indianola, Iowa, has set for mixed chorus a cappella five of the Bellman songs, treating them with freedom and harmonic fancy. The songs are varied in style, ranging from the light to the more serious in mood. Lekberg has also prepared English versions, which appear over the original Swedish texts. The English titles of the songs are Clock Is Ticking after Twelve; Laugh, My Friends, and Children; I and My Loved One; Weep, Father Berg, and Play for Us; and Here Behold, Mark You Well.

In the field of women's voices Galaxy is issuing Four Christina Rossetti Settings by Mario Castelnovo-Tedesco. They are for three-part chorus and piano, some of them with *divisi* passages calling for more than three parts and piano. The Italian composer, a resident of this country, has approached the Rossetti poems in a highly personal manner and has made unusual settings of Sing No Sad Songs for Me, Uphill, Remember Me, and My Heart Is Like a Singing Bird.

The new Christmas issues are, for chorus of mixed voice, Bainbridge Crist's They Saw the Light and John Blackburn's A Great and Mighty Wonder, and, for eight-part mixed voices a cappella, Richard Kontz's Rise Up Early. For three-part mixed chorus a version of Go Tell It on the Mountain, by John W. Work, has been issued.

For three-part chorus of women's voices the Christmas issues are Roberta Bitgood's Christ, the Lord, Is Born!; Kountz's Carol of the Christmas Chimes; and Richard Donovan's Jacques, Come Here. The last-named may be sung by four-part women's chorus by singing added small notes. For two-part chorus are issued Crist's They Saw the Light and Kountz's Carol of the Christmas Chimes. A single sacred issue for three-part women's chorus a cappella is William France's When I Survey the Wondrous Cross.

There are also an a cappella mixed-chorus setting by Sven Lekberg of the psalm Make a Joyful Noise unto the Lord; Philip James's O Be Joyful in the Lord, with organ accompaniment; and several anthems—Julia Perry's Ye Who Seek the Truth, Gladys Rich's Jesus Is Knocking at the Door, and Norman Coke-Jephcott's The Peace of God, the last for a cappella chorus.

For concert use there are three mixed choruses, John W. Work's Lord, I'm Out Here on Your Word, for five-part chorus a cappella and tenor solo; Marcel G. Frank's "rhythm arrangement" of the familiar song Jingle Bells, with piano accompaniment; and, in the folk field, Katherine K. Davis' Sweet Nightingale.

Concert pieces for three-part women's chorus are Katherine K. Davis' arrangement of Bach's God Is Life and of Verdi's Ave Maria—not the Ave Maria from Otello but a setting of Dante's Italian version of the original Latin text, with an English version by George Mead.

The new Christmas songs for solo voice are Amy Worth's Like Frosted Snow the Sheep Lay There, Nancy Loring's Christmas, and Austin C. Lovlace's Song of the Wise Men.

(Continued on page 26)

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## Publishers

(Continued from page 25)

Two new sacred songs are Edward Harris' Father in Thy Mysterious Presence, for low voice, and Katherine K. Davis' How Marvelous Is the Power of God, for high voice, an arrangement of an air from Haydn's The Creation, with an original text suitable for Christian Science services.

New concert songs include Richard Hageman's Scherzetto, a setting for medium voice of Alfred Kreymborg's poem; John W. Work's I'm Going To

March Down to Jordan; Gordon Young's Reasons Why; Amy Worth's Madrigal; Mary Campbell's The Wish; Olive Dungan's Noonday Song; John Tasker Howard's The Primrose; Vance Campbell's Wooden Ships; Work's solo version of his Go Tell It on the Mountain, in medium-high and low keys; and Julia Perry's Negro-spiritual setting I'm a Poor Li'l Orphan in This Worl', for medium voice.

Two choruses for male voices are Lily Strickland's A-Sailin', O! and Kountz's The Lonely Hills, the latter for a cappella chorus. For organ there is Robert Elmore's The Night

of the Star, based on the well-known Sussex carol On Christmas Night, suitable for performance in both church and recital.

Day & Hunter. Mills is sole American representative of these firms.

### OMEGA

Omega Music Edition's growing catalogue of publications will be enriched in 1953 by several important works. For the singer and vocal teacher, there is Bernard Kwartin's critical evaluation of current and past methods in his Vocal Pedagogy. The author of Fundamentals of Vocal Art in his new booklet indicates a direction for achieving a sound theoretical and practicable approach to voice training. Two works by Giuseppe Cesare Balbo are scheduled for early issue: Amen (Prelude and Fugue), for five-part mixed a cappella chorus, with Latin text; and Barcarolle, for voice and piano, with text by the seventeenth-century English poet Edmund Waller.

For wind players there are Six Easy Transcriptions, for woodwind quartet, intended as an introduction to the more advanced woodwind ensemble music and adapted by Robert Gray from pieces by Bach, Couperin, Scarlatti, Haydn, Schumann, Chopin, and Prokofiev; Erich Katz's Toy Concerto, for three recorders, keyboard instrument, and percussion (the recorder parts may be played by piccolo, flute, oboe, or strings); Frederick Pickett's Trio, for flute, clarinet, and bassoon or cello. There are also two publications for cornet or trumpet players: Rhythmical Sequences for Cornet, and Concert Music for Two Cornets. Both are by V. Blazevich. Alfred Hicks transcribed the first book, Walter Beeler the second.

H. M. Shapiro's Eight Modern Studies for Violin (to attain finger-board mastery) will be joined by a companion volume, Etudes-Caprices, which will do the same for bow mastery. Instrumentalists and vocalists desiring to acquire a rapid and direct grasp of piano-playing so that they can soon play accompaniments may find Playing Piano at Sight, by Iess Daniels, of Ithaca College, a welcome contribution. Alexander Siloti's Album for Young Pianists and a collection of Twenty-Seven Easy Pieces for Piano by Mozart complete the current list of instructive piano literature.

The late Jerzy Fitelberg is represented in Omega Music Edition by several compositions: the Violin Concerto No. 1, with a piano reduction of the orchestra score (orchestral material also available); Sonata for Unaccompanied Cello (edited by Gregor Piatigorsky); Sonatina for Two Violins; Duo for Violin and Cello; and Capriccio for Flute, Oboe, Bass Clarinet, Trombone or Bassoon.

(Continued on page 27)

### LEEDS

Leeds Music Corporation has the following scheduled for 1952-53:

Piano solo: Marion Bauer's Eight Pieces for Young Pianists; Mario Castelnuovo-Tedesco's Six Canons; Reinhold Gliere's Twelve Children's Pieces, and Waltz from The Bronze Horseman; A Collection of Children's Pieces by various composers, edited by Alfred Mirovitch; Miguel Sandoval's Picture of a Man and Wife Conversing; Robert Starer's Sonata; Bernard Whitefield's Three Volumes of Adventures in Harmony.

Violin and piano: Frederick Jacob's Concerto; Dimitri Kabalevsky's Concerto.

Trombone and piano: Rimsky-Korsakoff's Concerto.

Vocal score: Serge Prokofiev's The Duenna.

Leeds will continue to publish works by leading American and Russian composers during the coming year. Leeds is now the sole Western Hemisphere representative for the publications of the leading publishing house in Israel, Israeli Music Publications, publishers of such composers as Avidon, Paul Ben-Haim, Alexander Boscovich, Heinrich Jacoby, Joseph Kaminski, Marc Lavry, Odeon Partos, Karl Salomon, Erich Sternberg, and others. Israeli Music Publications has commissioned composers of Jewish origin to write works for them and has already published a work by Darius Milhaud entitled Le Candelabre à Sept Branches. In addition to printed material, there is a large rental library of important Israeli works.

### EDWARD B. MARKS

The Edward B. Marks Music Corporation will continue the program begun two years ago and devoted to the integrated publication of mostly educational music in various fields. The high points of these plans are:

The beginning of a Piano Library for Early Grades, which will be continued through 1952-53 with contributions from many leading composers in this special field.

The commissioning of medium-grade piano compositions by leading composers, written with the needs of the student in view. The next work to be published in this category will be a series of Preludes by Alexander Tcherepnin. Shortly thereafter, a set of piano pieces by Federico Mompou will come off the press.

The further development of the already sizeable Arthur Jordan Choral Series, by devoting as much attention to contemporary as to classical and very early music.

A large series of band works, recently started and to be continued for several years to come.

A considerable enlargement of the organ catalogue. Up to this time attention has mostly been centered on basic classical compositions; from now on contemporary works will be included in the schedule—works such as Josef Strimer's Seven Short Pieces and Jan Meyerowitz' Fantasy and Finale.

The compilation of a library of works suitable for the college opera workshop.

In 1953 a Working Library for the Singer will be started under the editorship of a leading authority on singing. It is planned to develop this collection into a vade mecum for the singing student, guiding him through his entire apprentice period.

### MILLS

Mills is again represented in all categories of publishing and is planning to add to all of its departments this year. It has several foreign affiliations, including three prominent London firms—Alfred Lengnick, Ltd.; Joseph Williams, Ltd.; and Francis,

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# Publishers

(Continued from page 26)

The concert-band repertoire will also be provided with some new works. They are Miniature Suite of Waltzes, adapted by Richard Mohaupt from Johannes Brahms's Op. 39; Khachaturian's Field Day March; Frederick Piket's setting of Granados' Danse Espagnole (Jota), and Mousorgsky's Cortège—Scherzo, in Walter Beeler's adaptation. Also scheduled for early publication are the Overture to Offenbach's The Brigands, in Robert Gray's version; Praeludium and Pastorale by Corelli, adapted by Frederick Piket; and Miniature Suite for Band, Frederick Piket's setting for contemporary band of music by Beethoven. Each of these works will be playable by moderately advanced bands.

## C. F. PETERS

This internationally-known music company publishes Peters Edition, founded in Leipzig in 1800, and the Collection Litloff. It is also sole agent in the United States for Eulenburg Miniature Scores; Lyche Music Publishing House, Norway; Engström and Södring, Denmark; Schott Frères, Belgium; Brökmans & van Poppel, Holland; and Hinrichsen Edition, London, with its catalogue of instrumental, vocal, and educational music, including various albums of the easiest original piano compositions of the classical masters.

The original publications of Peters Edition concentrated on works edited by the composers themselves; during the first half of the twentieth century the firm developed reasonably-priced authoritative editions for practical use. The current catalogue of Peters Edition makes available, for teacher and student alike, important piano, organ, other solo instrument, chamber-music, choral, and orchestral works of the classics in Urtext editions and scholarly editings.

Additions to the C. F. Peters Orchestra and Choral Music Catalogue are the Urtext editions of Bach's Brandenburg Concertos, Suites, and Magnificat; orchestral works by Johann Christian Bach; the Urtext editions of Bruckner's symphonies and choral works; Flor Peeters' Organ Concerto; Klaus Egge's Symphony, and Second Piano Concerto; Knudage Riisager's Dance and Chaconne; Fartein Valen's Violin Concerto; and Verdi's Manzonni Requiem, Stabat Mater, and Te Deum. Also represented in the Peters Orchestra Library are Ibert (Symphonic suite Paris), Mahler (Fifth Symphony), Reger (Mozart Variations, Symphonic Prologue, Ballet Suite, Requiem, Psalm 100, and Violin Concerto), Tcherépin (Eastern Chamber Dream), and Richard Strauss (seven symphonic poems—Aus Italien, Death and Transfiguration, Don Juan, Don Quixote, Macbeth, Thus Spake Zarathustra, Till Eulenspiegel). The miniature scores to these seven Strauss works have just come off the press, as have the Eulenburg Miniature Scores of Bach's Mass in B minor, Christmas Oratorio, St. Matthew Passion, St. John Passion, and 33 cantatas; Beethoven's Missa Solemnis; Brahms's Ein deutsches Requiem; Mozart's The Magic Flute, and Requiem; Verdi's Requiem; and Wagner's operas. One hundred miniature scores were re-

leased during the past year, and approximately one hundred more will come off the press during the next year in the Eulenburg Miniature Scores Library. Ready in January for distribution, the new 1953 Eulenburg Miniature Scores Library catalogue will contain over 600 available titles.

Joseph Szigeti's new edition of Bach's G minor Violin Concerto and Yehudi Menuhin's new edition of Bruch's G minor Concerto came off the press recently. Mendelssohn's Concerto in D minor, for violin and string orchestra, composed when he was thirteen and recently discovered by Mr. Menuhin, is now available for the first time in the violin and piano edition, edited by Mr. Menuhin; the full orchestral score and parts will be off the press in January, 1953. By that time, Mr. Menuhin's edition of Lalo's Symphonie Espagnole will be available. Again available are Carl Flesch's editions of the six Bach solo violin sonatas and partitas, and violin concertos by Beethoven, Haydn, Mendelssohn, Mozart, Paganini, and Tchaikovsky.

The field of choral music is being given more attention, and representative works by Arne, Bach, Blow, Brahms, Bruckner, Buxtehude, Grieg, Mozart, and Schütz are already available. In addition to Grieg's Four Psalms, for mixed voices a cappella, based on old Norwegian church melodies, the Album for Male Voices, containing eight choruses with English translations by Percy Grainger, are available.

The 1952 Peters Edition catalogue of chamber music, just off the press, contains trio sonatas, trios, quartets, quintets, sextets, septets, and octets of the classical composers. The Original Peters Edition Chamber Music Series is available again in its entirety, and sixteen classical and pre-classical masterworks for recorder with chamber-music ensemble were released last month. The complete 83 string quartets of Haydn were made available in four volumes this September, for the first time in over twelve years. Inasmuch as Volumes I and II contain the "thirty famous string quartets", it is possible to complement these with the second two volumes containing the remaining 53 string quartets—thus avoiding any duplication.

Chamber-music compositions by American composers are now being added—Robert Palmer's Piano Quintet, Marion Bauer's Duo for Oboe and Clarinet, and other important works. Chamber music by other contemporary composers is also available from C. F. Peters: Roy Douglas' Dance Caricatures, for flute, oboe, clarinet, horn, and bassoon; Kenneth Essex' Quintet, for flute, clarinet, oboe, bassoon, and horn; Alec Rawley's Piano Trios on English, French, and Irish Tunes; Sparre Olsen's Suite for Flute, Oboe, Clarinet, and his Quintet for Winds, Op. 35; Humphrey Searle's Quartet for Violin, Viola, Clarinet, and Bassoon, Op. 12.

Schönberg's Fantasy for Violin and Piano, Op. 47, has just come off the press. The composer, before his death, read the final engraver's proof of his last completed composition. He also completed the new version of his Five Pieces for Orchestra, Op. 16, which will be published by C. F. Peters in January, 1953.

The new releases of Peters Edition include Urtext editions of Bach's English and French suites, partitas,

duets, Goldberg Variations, inventions, Well-Tempered Clavier, and complete organ works (in nine volumes), in a new edition with an English translation of the original forewords and historical preface by Albert Riemschneider. The Urtext edition of Haydn's 43 piano sonatas, Piano Concerto, Cello Concerto, violin sonatas, and 35 canzonettas and songs are now available, as is the new revised edition of Beethoven's and Mendelssohn's cello sonatas. The Music Book (Volume VII of Hinrichsen's Musical Year Book), containing special sections on Bach, Grieg, Verdi, and Schönberg, together with many other subjects of chiefly musical interest, will be off the press in October, 1952; it contains 700 pages, including 100 musical examples and 100 illustrations.

Since 1949, the Peters Edition Music Calendar has been published annually, with increasing interest and usefulness to teachers, students, and music-lovers. The 1953 Peters Edition Music Calendar will be off the press during October, 1952. It contains reproductions of a painting of Johann Sebastian Bach; drawings of John Blow, François Couperin, and Orlandus Lassus; reproductions of works on musical subjects by Leonardo da Vinci, Donatello, Hogarth, Memling, Rembrandt, and Rodin; and other illustrations.

## THEODORE PRESSER

For the 1952-53 season Theodore Presser Company is planning a publication program that will include both contemporary music and editions of baroque and classical music.

In the field of serious contemporary piano literature, the major contribution will be Jean Berger's Sonatina. This aspect of the catalogue will be gradually expanded with emphasis on works by young composers. To develop greater interest in contemporary idioms on the part of piano teachers and students some early-grade solo material of a more marked contemporary tendencies is also being added, including pieces by Johan Franco, Anthony Donato, Margaret Wigham, and Jack Coffey. This same project is being carried out in collections such as Bartók Is Easy and Pianorama of Easy Pieces by Modern Masters, both compiled and edited by Denes Agay. Standard teaching material by William Scher, Anne Robinson, Ada Richter, Marie Westervelt, and others will continue to be brought out. Little-known but worthwhile eighteenth-century piano music will be the basis of Eighteenth-Century Italian Keyboard Music, edited by G. Francesco Malpiero, and Piano Duets of the Classical Period, edited by Douglas Townsend. The latter publication will include some rare four-hand music by Haydn, Mozart, Burney, Giordani, and André.

In accordance with the present policy, a new series, Contemporary Choral Music, will make its first appearance with two a cappella mixed choruses by Jean Berger. Another new series, Early Choral Masters, edited by Karlheinz and Irene Funk, will include works by seventeenth-century composers such as Hassler, Arcadelt, Schütz, Scarlatti, and Praetorius. In addition to these two new choral series, publication of the Westminster Choir Series will continue with arrangements and original works by Tom Scott, George Lynn, and others.

(Continued on page 28)

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## Publishers

(Continued from page 27)  
Additions to the Choral Rhythm Series, edited by Harry Robert Wilson, are also being planned.

An important recent acquisition is a new orchestra folio for school use, prepared by Lorrain E. Watters. In conjunction with school orchestra music, the band catalogue will continue to expand.

In the organ field two earlier publications are being prepared with Connsona registration; a new method for the Baldwin electronic organ, written by Rowland Dunham, will appear; and several compilations are now planned for the Hammond Organ.

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### G. RICORDI

The New York branch of G. Ricordi and Co. will continue to expand its catalogue of educational, operatic, and orchestral music by American composers. American composers whose works have been issued by Ricordi include Virgil Thomson, Roy Harris, and Vittorio Giannini. The gigantic Vivaldi edition is continuing to grow. The first hundred volumes are now available.

In the complete catalogue of G. Ricordi publications will be found a complete catalogue of the Milan publishing house and of the New York branch and important works from the catalogues of the Ricordi branches in England, France, Germany, and Argentina.

### SALABERT

Salabert has now issued Francis Poulenc's Stabat Mater, for soprano solo, mixed chorus, and orchestra. The work is available in orchestral form on rental, and the vocal score is on sale. Poulenc's Quatre Motets pour le Temps de Noël, for mixed voices, and his Ave Verum, for three-part women's chorus, are also available.

Salabert is continuing to publish the Cortot edition of Chopin. Thus far it has issued the Etudes, Op. 10 and Op. 25; Preludes; and Ballades. Next to appear are the Waltzes and Polonaises. Recently published are Erno Balogh's La Cigale Joyeuse; Erik Satie's Avant-dernières Pensées, and En Habit de Cheval (reprinted), for piano duet; Satie's Trois Poèmes d'Amour, for voice; Georges Enesco's Impressions d'Enfance, a suite for violin and piano; and D. E. Inghelbrecht's Violin Sonata.

Other recent publications are Jean Martinon's Symphonietta, for string orchestra, piano, harp, and drums; Charles Koechlin's Partita for Chamber Orchestra; Jean Rivier's Fifth Symphony; and Tibor Harsanyi's Symphony in C.

### G. SCHIRMER

G. Schirmer will continue during the coming season their activities in the field of contemporary opera. Scheduled for publication this fall are Leonard Bernstein's Trouble in Tahiti and a new opera by Alec Wilder and Arnold Sundgaard, whose opera The Lowland Sea was issued by Schirmer earlier this year. Menotti's Amahl and the Night Visitors is now being prepared for production all over the world. The work has already been translated into German, Dutch, Swedish, French, and Italian. The first European performance will take place at the St. James Theatre in London in December. It will be followed by productions in Wiesbaden, Amsterdam, Stockholm, Vienna, Florence, Paris, and Brussels. Also scheduled for a first performance this season is William Schuman's baseball opera, The Mighty Casey, with a libretto by Jeremy Gury. Schirmer is furthermore preparing for publication a new edition of The Bartered Bride, in a new English translation by Marion Farquhar, and Gluck's L'Ivrogne Corrigé in a new English version by Giovanni Cardelli.

In the field of orchestral music, Schirmer is about to publish a new work by Samuel Barber, Souvenirs, a suite of dances (Waltz, Galop, Pas de Deux, Tango, Schottisch. It will also be issued in versions for piano solo and for piano duet and will be used for a forthcoming production by the New York City Ballet, to be staged by George Balanchine. Menotti's Apocalypse is scheduled for publication, as is William Schuman's Sixth Symphony. A new name makes its appearance on the list of American orchestral works represented by Schirmer, Lee Hoiby, a pupil of Mr. Menotti at the Curtis Institute. His Spring Festival, a suite for orchestra, will have its first performances in Rochester and San Francisco under Erich Leinsdorf.

Other important new works announced by the firm are Bloch's Third String Quartet; a cycle of songs on Rilke lyrics by Samuel Barber; new songs by Celius Dougherty, John Duke, and Virgil Thomson; and a number of important works reprinted for the American market from the catalogues of J. Curwen & Sons, London, for which Schirmer is the American agent. Among these are several major choral works by Ralph Vaughan Williams.

The firm has recently laid particular emphasis on additions to the famous Schirmer Library of Music Classics. A Collection of Handel Arias; Twenty-one Concert Arias by Mozart; Masterworks for the Clarinet, edited by Eric Simon; and several Mozart piano concertos, edited by Isidor Philipp, are highlights among these.

Schirmer has also just issued a comprehensive new catalogue of their educational music, The Schirmer Guide for Music Educators, a carefully selected and graded volume of 64 pages.

### SCHROEDER AND GUNTHER

Schroeder and Gunther, Inc., will continue to specialize in the works of American composers and educators. It has issued piano-teaching material by Howard Kassar, Helen Boykin, Mark Nevin, David Carr Glover, Jr., Jean Williams, Louise Garrow, and others who have had wide experience in this field.

The series of piano concertos written in traditional three-movement form but adapted to student needs is a special feature of the Schroeder and Gunther catalogue.

### SOUTHERN

Southern Music Publishing Company, Inc., continues to represent six foreign publishing firms as sole agent in the Western Hemisphere—Editions A. Cranz, Brussels; Enoch et Cie, Paris (partial catalogue); C. Gehrman, Stockholm (partial catalogue); Liber-Southern, Ltd., London; Irmaos Vitale, Rio de Janeiro; and Wagner y Levien, Mexico City. Southern is also the sole world representative for the Editorial Cooperativa Interamericana de Compositores, Montevideo. Added to these activities, Southern, which is a member of the American Society of Composers, Authors and Publishers, and of its subsidiary firm, Peer International Corporation (an affiliate of Broadcast Music, Inc.) will publish many works by composers of the United States and other countries.

Among the important works in the list are Charles Ives's Robert Browning Overture, Robert Ward's Adagio and Allegro, Gail Kubik's Symphony in E flat, Virgil Thomson's Symphony on a Hymn Tune, Bernard Rogers' The Silver World, Heitor Villa-Lobos' Sinfonietta No. 1, all orchestra scores, songs and chamber music by David Diamond; chamber music by Henry Cowell; orchestra and chamber-music works by Tibor Serly; songs and choruses by William Flanagan; chamber music by Jerzy Fitelberg; piano music by Wallingford Riegger; songs and chamber music by Charles Ives; chamber music by Anis Fuleihan, Ned Rorem, Gail Kubik, Robert Starer, Gardner Read, Vincent Persichetti, Carlos Riosco, Andres Sas, Harold Gramatges, and José Ardevol; songs by Oscar L. Fernandez, Colin Sterne, John Lessard, Richard Bales, and Serge Saxe; chamber music by Silvestre Revueltas, A. Adnan Saygun, Joseph Wagner, Frederick Jacobi, Julia Perry, Noel Sokoloff, William Grant Still, Anthony Donato, Villa-Lobos, Alan Hovhaness; songs by Constant Vaulain; chamber music by George Barati, Irwin Bazelon, Lou Harrison, Paul A. Pisk, Domingo Santa Cruz, and Claudio Santoro; choral works by Elie Siegmeister, Paul A. Pisk, Charles Ives, Domingo Santa Cruz, Harold Shapero, Bernard Rogers, (Continued on page 32)

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## NEW MUSIC REVIEWS

### Phantasy for Violin By Schoenberg Issued

The publication of Arnold Schönberg's Phantasy, Op. 47, for violin with piano accompaniment, is a reminder of the startling beauty and compactness of the master's last works. As he neared the end of his life, Schönberg composed with an intensity of vision, an almost frenetic inspiration, and boldness of conception that were firmly controlled by a miraculous sense of formal balance and completeness. Those who heard the violinist Adolph Koldofsky play the Phantasy will probably remember a feeling of surprise when he finished. It seemed impossible that so much could have been said in so short a time, for the work is only 166 measures long. Yet it swept the listener into a state of complete absorption. The audience at the first performance in New York demanded an immediate repetition, so powerful was the spell.

Schönberg made some changes in the manuscript after completing the work in 1949 and these have been incorporated into the published version, which is issued by C. F. Peters Corporation. The Phantasy is dedicated to the memory of Koldofsky, a gifted Schönberg interpreter whose death was a great loss to the concert world, especially in the sphere of contemporary music. Academic controversy about the theoretical merits and defects of Schönberg's idiom seem almost ludicrous in the face of music so glowing and magnificent as this Phantasy. If no other piece had ever been written in the same style, we should still be grateful to have it for its own sake. In the hands of a genius the twelve-tone idiom is as valid as any other.

—R. S.

### Christmas Carols And Other Choruses

Music of many lands is included in the Christmas compositions offered by Galaxy Music Corporation this year. Richard Donovan has arranged an old French carol of the sixteenth century, Jacques, Come Here, for women's chorus (SSA or SSAA) with optional piano accompaniment. Roberta Bitgood has freely arranged a New Mexican carol for three-part women's chorus (SSA) with piano accompaniment. She has written the text herself, entitling it, Christ, the Lord, Is Born! Richard Kountz's Carol of the Christmas Chimes, for three-part women's chorus (SSA) with organ or piano accompaniment, is based on a traditional Slovak carol. From the same origin comes his carol, Rise Up Early, for mixed chorus (SSAATTBB) a cappella. Bainbridge Crist has written a Christmas song for unison chorus or two-part chorus (SA), with piano or organ accompaniment, They Saw The Light. This is also available for mixed chorus (SATB). The familiar tune, Jingle Bells, has been freely arranged by Marcel G. Frank for mixed chorus (SATB) with piano accompaniment. John Blackburn has composed a Christmas anthem, A Great and Mighty Wonder, for mixed chorus (SATB) with organ accompaniment.

R. S.

### Sacred Choral Works By Thomson and Creston

It is no secret that most of the music performed in churches today is of indifferent quality. One of the main reasons for this is that few prominent composers of the past century have been interested in composing anthems and service music. It is refreshing, therefore, to find Virgil Thompson and Paul Creston turning their talents to the creation of works usable in regular worship services.

Leeds has published Thomson's Three Antiphonal Psalms (132, 133, and 136) for two-part a cappella chorus (SA or TB), and Carl Fischer has brought out Creston's Christmas anthem The Lambs to the Lamb, for three-part treble chorus.

In the stern, declamatory psalm settings, the economy and simplicity of the musical texture is matched by the felicity of the prosody. Creston's piece is more conventional, but worthy of attention. It is tastefully conceived in a neo-romantic idiom and has a fair amount of rhythmic and contrapuntal variety.

—A. H.

### Christmas Choral Music Listed

CALDWELL, MARY E.: Carol of the Little King (SATB, SAB, SSA, or SA, organ). (H. W. Gray).  
COPE, CECIL, arranger: Ten Christmas Carols (SSA, a cappella). (Boosey and Hawkes).

DARST, W. GLEN: All My Heart This Night Rejoices (SAB, organ). (H. W. Gray).

DAVIS, KATHERINE K.: Sing Gloria (SATB with soprano and alto duet, or SSA with soprano duet, piano). (Remick).

DAY, STANLEY A.: Jesu, Jesu, Little Son (SATB with junior choir or solo, or junior choir with optional descant, organ). (H. W. Gray).

EDMUNDSON, GARTH: Love Came Down at Christmas (SSAATTBB, piano). (J. Fischer).

EVANS, H. R.: March of the Wise Men (SATB, organ). (Remick).  
GOLDSWORTHY, W. A., arranger: The Twelve Days of Christmas (SATB or SSA, organ or piano). (H. W. Gray).

LOWRANCE, VIRGINIA: The Dream of Mary (SSA, organ with optional harp or piano). (H. W. Gray).

MATTHEWS, J. SEBASTIAN (arr. by John Holler): The Little Door (SSA, piano or organ). (H. W. Gray).

PASQUET, JEAN: The Birth of Christ—Christmas Suite (SATB, tenor and bass solos, organ). (H. W. Gray).

PRAETORIOUS, MICHAEL (arr. by T. Frederick H. Candlyn): I Know a Rose-Tree Springing (TTBB, a cappella). (H. W. Gray).

ROYSE, MILDRED BARNES: A Christmas Folk Song (SATB, organ). (H. W. Gray).

SAXTON, STANLEY E.: Carol of the Shepherds (SSAA, organ). (H. W. Gray).

SCHIMMERLING, H. A.: Holy Infant, Son of Mary (Czech folk melody) (SSAATTBB, a cappella). (H. W. Gray).

SMITH, ERIC: Love Came Down at Christmas (SS, piano). (Boosey and Hawkes).

SOWERBY, LEO, arranger: The Snow Lay on the Ground (Venite Adoremus) (SATB, or unison with descant, organ). (H. W. Gray).

STANTON, ROYAL: God's Son Is Born (SATB, optional junior choir, piano). (J. Fischer).

WILLIAMS, DAVID H.: Rejoice and Be Merry (SATB, baritone and optional alto solos, a cappella). (H. W. Gray).

WRIGHT, SEARLE: Dost Thou in a Manger Lie? (SSAATTBB, a cappella). (Witmark).

### Other Sacred Choral Music

BALAMOS, JOHN E.: Out of the Depths (SSAATTBB, a cappella). (J. Fischer).

BEN HAIM, PAUL: I Will Lift Up Mine Eyes (Hebrew and English texts) (SATB, a cappella). (Leeds).

BERGER, JEAN: The Thirteen Psalm (SATB, a cappella). (J. Fischer).

BILLINGS, WILLIAM: The Lord Is

(Continued on page 32)

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The Mannes Music School has several instrumental and vocal scholarships available for the 1952-53 season. Full or partial tuition awards will be given for study with Frances Dillon, Hans Neumann, Vera Popova, and Josef Raieff, pianists; William Kroll and Roman Totenberg, violinists; Ralph Hersch, violist; Lieff Rosanoff and Luigi Silva, cellists; John Wummer, flutist; Lois Wann, oboist; Reginald Kell, clarinetist; William Polisi, bassoonist; Joseph Singer, horn player; William Vacchiano, trumpeter; John Clark, trombonist; and Walter Rosenberger, percussionist. Singers may apply for scholarships in the opera department, which is under the direction of Carl Bamberger and Ralph Herbert. Auditions will be held through October. Applicants should write or call Albert Ligotti at the school, 157 East 74th Street, New York, N. Y.

The Town Hall Music Committee has announced that it will sponsor, for the second season, a short course in song literature taught by Winifred Cecil and Gibner King. Known as The Joy in Singing, the course will include twelve sessions devoted to the performance, discussion, and criticism of art songs of all periods. Six meetings, beginning on Nov. 11, will be held before Christmas, and the remaining six will start on Jan. 13. All will be given on Tuesday evenings from 5:30 to 7:00 at Town Hall.

The Third Street Music School Settlement has appointed Robert Ward musical director. Mr. Ward, best known as a composer, has taught at Columbia University, Queens College, the Henry Street Music School, and at the Juilliard School of Music, where he will continue to teach while at the Third Street Settlement. Emanuel Balaban has been appointed conductor of the school orchestra and musical director of the opera repertory class. Lucas Hoving, also new to the faculty, will teach ballet and modern dance. A member of the José Limón Dance Company, Mr. Hoving has taught for the American Theatre Wing, at the Academy of Dance in Mexico City, and at Sarah Lawrence College.

The American Guild of Organists has announced the results of its 1952 degree examinations. Five candidates earned the Fellowship diploma, 27 became Associates, and seven passed the tests for the Choir Master certification. The winner of the National Organ Playing Competition, the finals of which were held at the AGO convention in San Francisco during the summer, was Dorothy Young, of Oklahoma. The prizes included the \$500 Wurlitzer Memorial Fund Award and the \$1500. Jean Tennyson Foundation Award. These funds are to be used for further study. The second-place winner was Joseph Coutret, of New York.

Robert Tabori's pupil Helen Spina, who has been singing regularly over radio station WHOM for fourteen months, ended a series of concert engagements as soloist in the annual musicale at Georgian Court College, in Lakewood, N. J. James Powell made his New York debut last spring; Edward Martin sang a recital at Spring Lake (N. J.) Community House recently; Rosemary Greene and Edmund Vellanti gave a joint recital at the Brooklyn Academy of Music; Leif Aagaard has been re-engaged as oratorio soloist by the Summit (N. J.) Presbyterian Church; and Ralph Gomar, as well as Mr. Vellanti, has sung several times with the Amato Opera Theatre.

Anne Hull's piano pupil Harold Calvin has been awarded a Ford Foundation scholarship. Louise Russell recently won first prize in a con-

test held in Burlington, Vt.

The Berkley Summer Music School, North Bridgton, Me., completed its second summer season of six weeks, under the direction of Harold Berkley, violinist, and Marion Berkley, pianist. Limited to string players and pianists, the school included in its schedule chamber-music and orchestral study. For the first time a division was set up in which vacationing amateur chamber-music players could take part. Faculty and student concerts offered ensemble as well as solo performances.

The Manhattan School of Music, which opened for its 35th year on Sept. 25, will again present a series of public concerts in Hubbard Auditorium. Two orchestral programs are to be given under the direction of Jonel Perlea, the school's new conductor. Hugh Ross will conduct a concert of choral and orchestral works, and the opera department will give the first performance of an American opera. The Manhattan Trio—Oliver Colbentson, violinist; David Wells, cellist; and Ernest Ulmer, pianist—gave a series of chamber-music concerts in Eagle River, Wis., this summer.

Stuart Ross, accompanist, coach, and teacher of piano, has opened a new studio at 145 West 55th Street, in New York.

**OTHER CENTERS**

D. C. Dounis and his wife have left for London, where they will conduct master courses on the Dounis Principles. In February, when they have completed the courses, they will go to Paris, and the following month they will return to their home in New York.

The Chamber Arts Society of the Catholic University of America, which is located in Washington, D. C., will include all of the quartets in Beethoven's Op. 18 and works by Bartok, Diamond, and Palmer in its six programs during the coming season. The Catholic University String Quartet will be assisted by guest artists in the series. In a midsummer concert the ensemble played Mary Howe's Suite for String Quartet and Piano in a public concert that was also broadcast over the WCFM Continental network.

The Los Angeles Conservatory of Music and Arts is establishing the Bach Memorial Scholarship Fund to assist needy American students through the granting of scholarships and outright financial aid. Money is to be provided through a continuing fund raising campaign, which is to be spurred by an annual concert in Los Angeles.

The Greenwood Music Camp, Cunningham, Mass., presented its students in a program of contemporary chamber music for young people on Aug. 13. Works by Burrill Phillips, Esther Williamson, Ludwig Lenel, Lionel Nowak, and Paul Chancellor were given first performances. They were written at the suggestion of Ruth McGregor, cellist and faculty member of camp, who had asked for short compositions within designated technical limits. Paul Bottenwieser's arrangement of two pieces by Abram Chasins were also played for the first time. Any teachers or amateurs wishing to use the new works should write for information to Mrs. Rumsey M. McGregor, 21 Claremont Avenue, New York 27, N. Y.

The Washington University department of music will present William Schatzkamer in a series of eleven evening lecture-recitals during the 1952-53 academic year. Mr. Schatzkamer (Continued on page 31)

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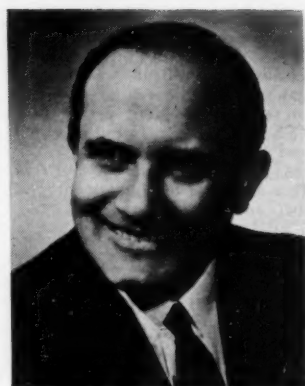
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Leonard Warren, baritone of the Metropolitan Opera Company, has established an annual scholarship for young singers. It will provide for at least one year of study with Mr. Warren's voice teacher, Sidney Dietch. Any singer under the age of thirty is eligible to compete in the 1952 auditions, which are to be held on Nov. 1. Inquiries should be addressed to the Leonard Warren Scholarship, 160 West 73rd Street, New York, N. Y.

**OTHER CENTERS**

(Continued from page 30)  
kamer's survey of piano literature will range from early keyboard music to the works of contemporary composers. On Oct. 15, he is also to appear as soloist in two Mozart concertos in the opening concert of the university concert series. Leigh Gerdine will conduct the orchestra, which is to be composed of members of the St. Louis Symphony.

Rollins College, in Winter Park, Fla., has appointed Robert Hufstader director of the Knowles Memorial Chapel Choir and the Bach Festival Chorus. Mr. Hufstader, who is director of the choral department of the Juilliard School of Music, will be assisted by Peter Gram Swing. Helen Moore is the new acting director of the conservatory at the college, and John Carter will share her administrative duties as director of studies.

The College of Music of the Forum Italicum, in Rome, has announced that it will now accept students from foreign countries. The school offers a full range of music courses, many of which are taught by faculty members of the St. Cecilia Conservatory. Complete information may be obtained by writing to the director of the college in care of the Commissariato Nazionale della Gioventu Italiana, Foro Italicum, Rome, Italy.

The University of Rome will be presenting a complete course in American music for the first time when Hans Nathan, associate professor at Michigan State College, teaches the subject in the Italian city during the coming academic year. Mr. Nathan, the holder of a Fulbright award, is to give the course under the auspices of the Council on American Studies. In past years Aaron Copland and David Diamond have given lectures at the university on various aspects of American music.

The Summer School of Music at Mary Washington College of the University of Virginia concluded its first session with concerts on Aug. 5 and 7. Edgar Schenkman conducted the string orchestra in the first program, which held Hindemith's Trauer-

musik, with Louise Rood, violist, as soloist, and Vivaldi's Autumn Concerto, from The Seasons, with Jacob Krachmalnick as soloist. Hindemith's Five Pieces for string orchestra, and Schubert's Mass in G major (sung by the summer session chorus) were also included in the concert. The second program was given by the opera workshop under the direction of Elemer Nagy, with Irene Kahn at the piano.

The Domain School, in Hancock, Me., sponsored three series of concerts, during August, under the direction of Pierre Monteux. The Wednesday evening series was devoted to chamber music, the Friday evening series to solo recitals, and the Sunday afternoon series to orchestral music. On Aug. 6, Virginia Davis sang Beethoven's Scotch Songs with the Domain Trio, and on Aug. 8, she gave a recital. Vera Franceschi played Mendelssohn's Piano Concerto with the orchestra on Aug. 10, and on Aug. 15, she appeared as recitalist.

The New England Conservatory of Music has announced that Halim El-Dabh, of Heliopolis, Cairo, Egypt, was awarded an Elsie and Walter W. Naumburg Scholarship and a Charles Warren Scholarship for study at the school during the 1952-53 academic year. Mr. El-Dabh's composition Monotone, Bitone and Polytone, for wind sextet and percussion, was played at the International Federation of Music Students Symposium at the Juilliard School of Music last March. Four New England Conservatory graduates have received Fulbright scholarships recently. Nina Lester, soprano, will study at the St. Cecilia Conservatory in Rome; Sarah Lombardi, pianist, at the National Conservatory in Paris; Gene Cox, tenor, at Giuseppe Verdi Conservatory in Milan; and Frank W. Chimnock, composer, at the Academy of Music in Vienna.

The New Jersey College for Women, of Rutgers University in New Brunswick, N. J., has appointed A. Kunrad Kvam adjunct professor of music and chairman of its music department. Mr. Kvam, who has taught at Dartmouth College, Rollins College, and the University of Wisconsin, succeeds Duncan McKenzie.

Cornell University has announced the appointment of John Hunt, British pianist, as visiting professor of music for 1952-53. Mr. Hunt attended the Royal Academy of Music and was a pupil of Artur Schnabel in Berlin. His London recitals have included the English performances of sonatas by Berg, Krenek, and Schnabel.

The University of New Hampshire has appointed David M. Smith assistant professor of music. Mr. Smith has been a member of the faculty at Teachers College, Columbia University.

The University of Arizona has appointed Henry Johnson associate professor of music and conductor of the university orchestra. Mr. Johnson has been a member of the faculty at the University of California at Los Angeles since 1948.

The International Piano Teachers Association held its 1952 national convention at the Hotel Statler, in Washington, D. C., from July 7 through 10. The list of speakers included Robert Whitford, president of the organization, and Leroy B. Campbell, of Warren, Penna.

Stetson University, in Deland, Fla., recently presented a new course, Twentieth-century Arts and Letters, which included four programs devoted chiefly to music composed during this century. Roger Cushman, associate professor of music, was in charge of the musical portion of the course. The concerts were given by faculty members and students.

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## NEW MUSIC

(Continued from page 29)

- Ris'n Indeed (SATB, a cappella). (Mercury).
- BROWN, ALLANSON G. Y.: Glory Fills Thy Whole Creation (based on a theme by Robert Schumann) (SAB, organ). (Schmidt).
- DECKER, HAROLD A.: Go Down Death (Negro spiritual) (TTBB, baritone solo, a cappella). (Remick).
- DEL CASTILLO, FRUCTUS (trans. by Steven Barwick; ed. Hugh Ross): Monstra Te Esse Matrem (Latin and English texts) (SSAT, a cappella). (Southern).
- DIERCKS, LOUIS H.: The Earth Is The Lord's (SATB, a cappella). (Witmark).
- FRANCO, FERNANDO (trans. by Steven Barwick; ed. by Hugh Ross): Oh, Señora! (Spanish and English texts), Parce Mihi, Domine (Latin and English texts), Plegaria A La

- Virgen (Spanish and English texts), (SATB, a cappella). (Southern).
- GORDON, HUGH: Joyful Hearts We Bring to Thee (adapted from a Swedish folk melody) (SA, organ). (Schmidt).
- HANDEL, G. F. (arr. by Howard D. McKinney): Thanks Be to Thee (SATB, optional tenor or soprano solo, organ). (J. Fischer).
- HARRIS, CUTHBERT (arr. by Hugh Gordon): Be Strong in the Lord (SATB, soprano solo, organ). (Schmidt).
- HOKANSON, MARGRETHE: All People Sing Praises (SATB, organ). (J. Fischer).
- IVES, CHARLES: Turn Ye, Turn Ye, (SATB, organ). (Mercury).
- JOHNS, LOUIS EDGAR: Glorious Is Thy Name (English and Latin texts) (SSA, organ). (Schmidt).
- MEANS, CLAUDE: The Advent of Our God (optional soprano and bass solos, organ). (J. Fischer).
- MOE DANIEL: O Praise the Lord

- (Psalm 117) (SAB, a cappella). (J. Fischer).
- NORDEN, N. LINDSAY: Lift Up Your Heads, O Ye Gates (SATB, organ). (J. Fischer).
- QUILTER, ROGER: Non Nobis, Domine (SSA, piano or organ). (Boosey and Hawkes).
- ROZSA, MIKLOS: To Everything There Is a Season (long motet with English and German texts) (SSAA-TTBB, a cappella, organ ad lib.). (Breitkopf and Härtel).
- WEBBE, SAMUEL, and OLDS, W. B. (trans. by Douglas MacLean): Come, Ye Disconsolate (TTBB, tenor solo, piano). (Witmark).
- WHITFORD, HOMER: O God, My Strength (SATB, bass solo, organ). (J. Fischer).
- WHITMER, T. CARL: Children of Christ (SATB, optional junior choir, organ). (Schmidt).
- WRIGHT, M. SEARLE: Prayer of St. Francis (SATB, or unison, organ). (Witmark).

## First Performances In New York Concerts

### Orchestra Works

Siegmeyer, Elie: Summer Night (NBC Summer Symphony, Sept. 27)

### Opera

Bartok, Bela: Bluebeard's Castle (New York City Opera Company, Oct. 2)

### Piano Works

Phillips, Burrill: Music for Piano, No. 1 (Norma Holmes, Sept. 4)

### Violin Works

Fontana, Giovanni Battista: Sonata (Gerald Tarack, Sept. 14)

Ostrovsky, Fredy: Two Pieces, for Violin Alone (Gerald Tarack, Sept. 14)

Sorrentino, Charles: Introduction and Burlesque (Gerald Tarack, Sept. 14)

### Cello Works

Casals, Enric: Concerto in F (Richard Kay, Sept. 16)

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## Publishers

(Continued from page 28)

Robert Evett, William Flanagan, and Gail Kubik.

Additions to the Southern rental library of orchestra works are compositions by Villa-Lobos, Domingo Santa Cruz, Constant Vaclain, Claudio Santoro, Virgil Thomson, Henry Cowell, and others.

Southern continues its publication of the Cranz orchestra scores, each score being provided with a piano reduction of the music by Amis Fuleihan. Many scores by classic and romantic composers have been published. The series will eventually comprise over 150 scores, representing composers of many ages and nationalities.

## Hollywood Series To Honor Schoenberg

LOS ANGELES.—A series of eleven concerts presented by Evenings on the Roof in the West Hollywood Auditorium was launched on Sept. 15 with the first of four special programs devoted to the chamber music of Arnold Schönberg. The program included the Three Piano Pieces, Op. 11; The Book of the Hanging Gardens, Op. 15; the Six Little Piano Pieces, Op. 19; and the Serenade for Septet and Baritone Voice, Op. 24. Notable pieces to be given on subsequent programs are the Herzgewächse (Plants of the Heart), for soprano, celeste, harmonium, and harp, Op. 20; Ode to Napoleon Buonaparte; and the first performances anywhere of two chamber cantatas, The Lover's Wish, Op. 27, No. 4; and The New Classicism, Op. 28, No. 3. The last of these is a satire written by Schönberg, translated on this occasion by Shibley Boyes, and scored for four voices, viola, cello, and piano.

Two new works to be performed during this fifteenth season of Evenings on the Roof are the Canti di Prigionia (Songs of Captivity), for mixed chorus, two pianos, two harps, and percussion, by Luigi Dallapiccola and the Polyphony X for 18 Solo Instruments by Pierre Boulez, to be given its American premiere on Oct. 6.

## Weisgall Opera Receives Premiere

WESTPORT, CONN.—Hugo Weisgall's one-act opera The Stronger, with a libretto by Richard Hart based on Strindberg's play, was given its first performances at the White Barn Theatre, managed by Lucille Lortel, on Aug. 16 and 17. The Stronger was presented on a double bill with Lockrem Johnson's A Letter to Emily. The operas were produced and performed by members of the Hilltop Musical Company, of Lutherville, Md., which is directed by Mr. Weis-

gall. The composer conducted both works, with Richard Argenta at the piano. Tanya Lear and Olga Greier had the two roles in The Stronger. Phyllis Frankel, Miss Grether, Raymond Brown, and Malcolm Bernstein sang in A Letter to Emily.

## Leeds Becomes Soviet Record Agency

On July 25, Leeds Music Corporation, New York music publishers, signed a contract with Mezhdunarodnaja Kniga of Moscow, the Soviet state export agency for exporting and licensing foreign rights in Soviet master records and tapes, giving Leeds the "sole and exclusive right to reproduce commercial or noncommercial recordings therefrom in the United States and Canada."

Following the agreement, the American company issued a statement that it would "hold strictly to account any person, firm or corporation selling or otherwise dealing in Russian recordings" without its authority and that it would institute legal proceedings to protect its rights against unauthorized use.

Up until the signing of the contract there had been nothing to stop American record companies from obtaining Russian tapes or masters and pressing them under their own labels, a practice that has been followed fairly extensively.

Leeds would have no legal recourse against companies making recordings from monitored Soviet broadcasts; but, according to Leeds's interpretation of the contract, it would insist on the Russian agency's right to get legal representation for a suit in this country.

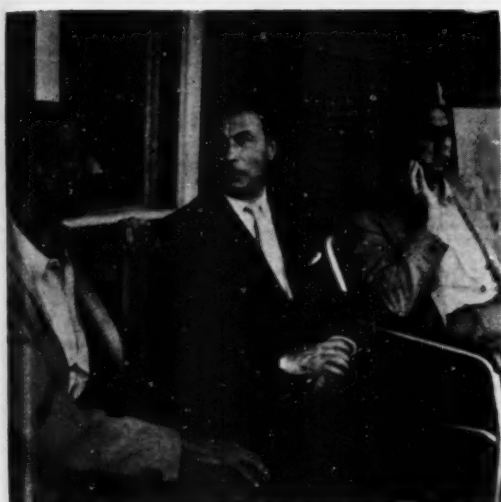
Fifty per cent of the royalties it collects on recordings in this country will be turned over by Leeds to Mezhdunarodnaja Kniga. Leeds is also the exclusive American representative for the sale of Russian sheet music.

## Sylvia Rosenberg Wins Michaels Award

CHICAGO.—Sylvia Rosenberg, violinist of New York, was recently named winner of the 1952 Michaels Memorial Music Award. The honor carries with it a cash prize of \$1,000 and a solo appearance with the Chicago Symphony at Ravinia Park in 1953. Each of the contestants in the final auditions—Margaret Barthel, pianist of Minneapolis; Diana Steiner, violinist of Philadelphia; and Miss Rosenberg—were given \$100 toward the expenses they incurred in going to Chicago.

The contest judges were Victor Alessandro, Saul Caston, Nicolai Malko, Felix Borowski, and George Kuyper.





#### TRIO

Jacques de Menasce (left) discusses musical matters with Nathan Milstein and Sidney Beer, British conductor, during a stay in Gstaad, Switzerland

### Composers Corner

The United States Section of the International Society for Contemporary Music will present a series of chamber-music concerts this season, and Ben Weber, chairman of the program committee, is examining scores using contemporary idioms for performance in the programs. Manuscripts should be sent to him as soon as possible at 230 West 11th Street, New York 14, N. Y.

At least five organizations are offering awards in composition contests at this time. The Friends of Harvey Gaul, in Pittsburgh, will give \$400 for a one-act opera or lyric drama not exceeding one hour in length. Mrs. Albert Keister is to give a \$100 prize, through the same group, for a work for two harps. Entries in both categories must be submitted by Dec. 1. Contest rules may be obtained from Victor Saudek, Chairman, 315 Shady Avenue, Pittsburgh 6, Penna. The Society for the Publication of American Music will accept entries for its 1953 competition until Nov. 1, 1952. Chamber-music works in the larger forms are being sought, and preference will be given to sonatas or suites for solo string or wind instruments with piano and works for two string or wind instruments. Full consideration will be given, however, to works for other combinations of not more than five instruments. Ensembles with piano shall not require more than three other instruments. Full information is obtainable from Philip James, New York University, 100 Washington Square East, New York 3, N. Y. The 1952 publication award was made to George Balch Wilson, of South Lyon, Mich., for a string quartet.

A competition for French-horn compositions is announced by the Horn Club of Los Angeles and Joseph Eger. Two prizes of \$200 each are being offered, one for a work scored for an ensemble of eight to twelve horns, the other for a solo horn composition—sonata, concerto, or chamber work. All entries, which must be submitted by March 1, 1953, will be judged by a committee including George Antheil, Mario Castelnuovo-Tedesco, and Miklos Rozsa. Complete information may be obtained from Mr. Eger at 7209 Hillside Ave., Hollywood, Calif.

The annual \$100 prize given by the Church of the Ascension, in New York, is to be awarded in 1953 for an organ composition suitable for use as a service prelude or postlude. The contest closes on Feb. 1. Entries should be addressed to 12 West 11th Street, New York, N. Y. Another church music contest, the psalm-tune competition sponsored by Monmouth College, will close on Oct. 31, 1952. A \$100 prize will be given for the best four-part setting for congregational singing of a prescribed metrical version of Psalm 150. For the text to be used, write to Thomas H. Hamilton, Monmouth College, Monmouth, Ill.

During the summer, Ohio University's opera workshop presented Max Wald's Provincial Episode, which was selected from a dozen scores submitted for consideration. Edwin Fisinger, of Chicago, won the fifteenth annual W. W. Kimball Award of \$200 for a song, Children on a Hill. The work was selected from 243 entries by a panel of judges that included Leo Sowerby and Anthony Donato.

Another harp concerto has been commissioned by Samuel R. Rosenbaum, trustee of the Music Performance Trust Fund and husband of Edna Phillips, harpist. The commission was given through the League of Composers to Alexei Haieff, who will write a work for harp and string quartet. Stefan Wolpe has been appointed director of music at Black Mountain College, Black Mountain, N. C., for the 1952-53 academic year. The Third Street Music Settlement, in New York, has appointed Robert Ward musical director. After resisting all offers for forty years, Jan Sibelius finally permitted his music to be used in a motion picture. Excerpts from the 85-year-old composer's fourth, fifth, and seventh symphonies and a festival hymn, Rise Up, O Nations, are used in a Finnish film, The Answer, which will eventually be released for showing throughout the United States. Wallingford Riegger passed the fifty mark in opus numbers when he completed a short work entitled Music for Orchestra. He is now working on opus 51, a woodwind quintet. George Bragg, director of the Denton Civic Boy Choir, has commissioned Ernst von Dohnanyi to write a major choral work for boy choir. The composition is to be given its first performance in the spring of 1953.

On Nov. 30, at Carnegie Hall, the violinist Tossy Spivakovsky will give the first performance of Leon Kirchner's Sonata Concertante. Isadore Freed's Second Symphony, for brass instruments, will be played by the Philadelphia Orchestra on Nov. 20 and 21 under the composer's direction. During the summer Mr. Freed conducted the Ecole Montoux Orchestra, in Hancock, Me., in a performance of his suite Pastorale. On Oct. 5, Andor Foldes will play Robert Russell Bennett's Piano Concerto in the opening concert of the Stuttgart Radio Music Festival. This will be the first time the work has been played in Germany.

Hugo Weisgall was recently given a Ditson commission for the composition of an opera based on Pirandello's Six Characters In Search Of An Author. The premiere of Hugo Norden's rondo for orchestra, Thus Spoke the Uncouth Swain, was given by the New Hampshire Summer Pops Orchestra, at Mt. Sunapee, N. H., recently. Oscar Fox conducted his Rain and the River at a school-music festival in San Antonio last spring. He also led a massed chorus and band performance of his The Alamo in a Texas band festival.

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Sworn to and subscribed before me this 10th day of September, 1952.

JOHN F. MAJESKI,  
Notary Public.  
(My commission expires March 30, 1953.)

## Orchestras

(Continued from page 4)  
chestra. Other soloists will be Jorge Bolet, pianist; Mr. Stern; Frances Yeend, soprano; and Robert Merrill, baritone.

The Tulsa Philharmonic Society has re-engaged H. Arthur Brown as conductor of the orchestra for the next three years. Instead of giving its concerts in two series, on Monday nights and Sunday afternoons, the orchestra will appear bi-weekly over a 24-week period. In one of the twelve programs the orchestra will present a concert version of Puccini's *La Bohème*, with Genevieve Warner, Helen George, David Lloyd, and Michael Rhodes among the singers. The winner of the second annual Oklahoma Young Artists' Auditions will be soloist in the next to the last concert. Others will be Risé Stevens, mezzo-soprano; Robert Merrill, baritone; Malczynski, Gyorgy Sandor, and Byron Janis, pianists; Szymon Goldberg, violinist; and Leonard Rose, cellist.

The Dayton Philharmonic will launch its twentieth season under the direction of Paul Katz, a native Daytonian, with a concert on Oct. 30, when Aldo Ciccolini will be the soloist. The ballet company headed by Mia Slavenska and Frederic Franklin; Herva Nelli, soprano; Ferruccio Tagliavini, tenor; Leonard Warren, baritone; Glauco d'Attili, pianist; Ossy Renardy, violinist; Leonard Rose, cellist; and a Dayton chorus will appear with the orchestra.

Beginning its third decade, the Albuquerque Civic Symphony is giving the first of its six concerts on Oct. 8. The Albuquerque Choral Association, Guiomar Novaes, Herva Nelli, and Leonard Rose will be heard in the series. Hans Lange is the conductor.

The Wheeling Symphony, conducted by Henry Mazer, will celebrate its silver anniversary. In its series of five concerts the soloists will be Benny Goodman, Mr. Francescatti, and Mr. Serkin.

The Pasadena Civic Music Association, also celebrating its 25th anniversary, will present the Pasadena Civic Symphony in ten programs. The Pasadena Civic Chorus will join the orchestra for performances of Handel's *Messiah*, excerpts from Wagner's *Parsifal*, and Beethoven's Ninth Symphony. Richard Lert begins his eighteenth season as conductor of the orchestra when it plays its initial concert on Oct. 26.

The year-old Columbus Little Symphony has announced a schedule

of five Sunday afternoon concerts. Jacob Krachmalnick, violinist, and Abraham Skernick, violist, will be the soloists in Mozart's *Sinfonia Concertante*, in one of the season's five concerts. Eugene Istomin, pianist, and the Capital University Chapel Choir, Ellis Emanuel Snyder, director, will also be heard with the ensemble. George Hardesty is founder and conductor of the group.

## Summer Series Held in Milwaukee

MILWAUKEE.—This city's preference for well-known artists was demonstrated by the large turnout for the annual Music Under the Stars series in Washington Park. Lily Pons sang at the first concert, Eugene List played at the second; Jan Peerce and Leonard Warren shared the third; Jeanette MacDonald drew an audience of 13,000 for the fourth, and James Melton closed the series. The season was more successful than that of last year, and the management has reported a profit.

A great part of the success was due to the hard work of the guest conductors—Alfredo Antonini, Arthur Fiedler, George Schick, Thor Johnson, and Walter Hendl.

The youth of the city had an opportunity to perform this summer in an event called the Carnival of Song, which turned out to be a glorified amateur night. The winners were given the opportunity to appear in a series of Wednesday recitals held in a park amphitheatre.

The Milwaukee Chamber Opera, a new group under the direction of John T. Wolmut, gave worthy performances of Moore's *The Devil* and Daniel Webster, Suppé's *The Lovely Galatea*, and Gay's *The Beggar's Opera*.

—FRANK H. NELSON

## Young Artists To Appear At Dress Rehearsal Series

The Little Orchestra Society under the direction of Thomas Scherman will this year again present a program of public dress rehearsals at popular prices. The concerts will be given at the Hunter College Assembly Hall and will duplicate the society's regular series of Town Hall programs. The dress rehearsals are designed, however, to introduce young artists as soloists, and only in a few cases will the artists be those scheduled for Town Hall. David Randolph, music commentator for WNYC, will also give brief talks on the unfamiliar music performed by the orchestra.



AMERICAN SINGERS IN SAN SALVADOR

Four American soloists attend a reception at the American Embassy in San Salvador after the first performance in Central America of Haydn's *The Creation*. Standing from left to right are Lorenzo Alvarý; Gabor Carelli; Tomiko Kanazawa; Lt. Col. Oscar Bolanos, Minister of Defense; the Hon. Angier Biddle Duke, II, American ambassador; and Eleanor Knapp

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HAZEL  
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